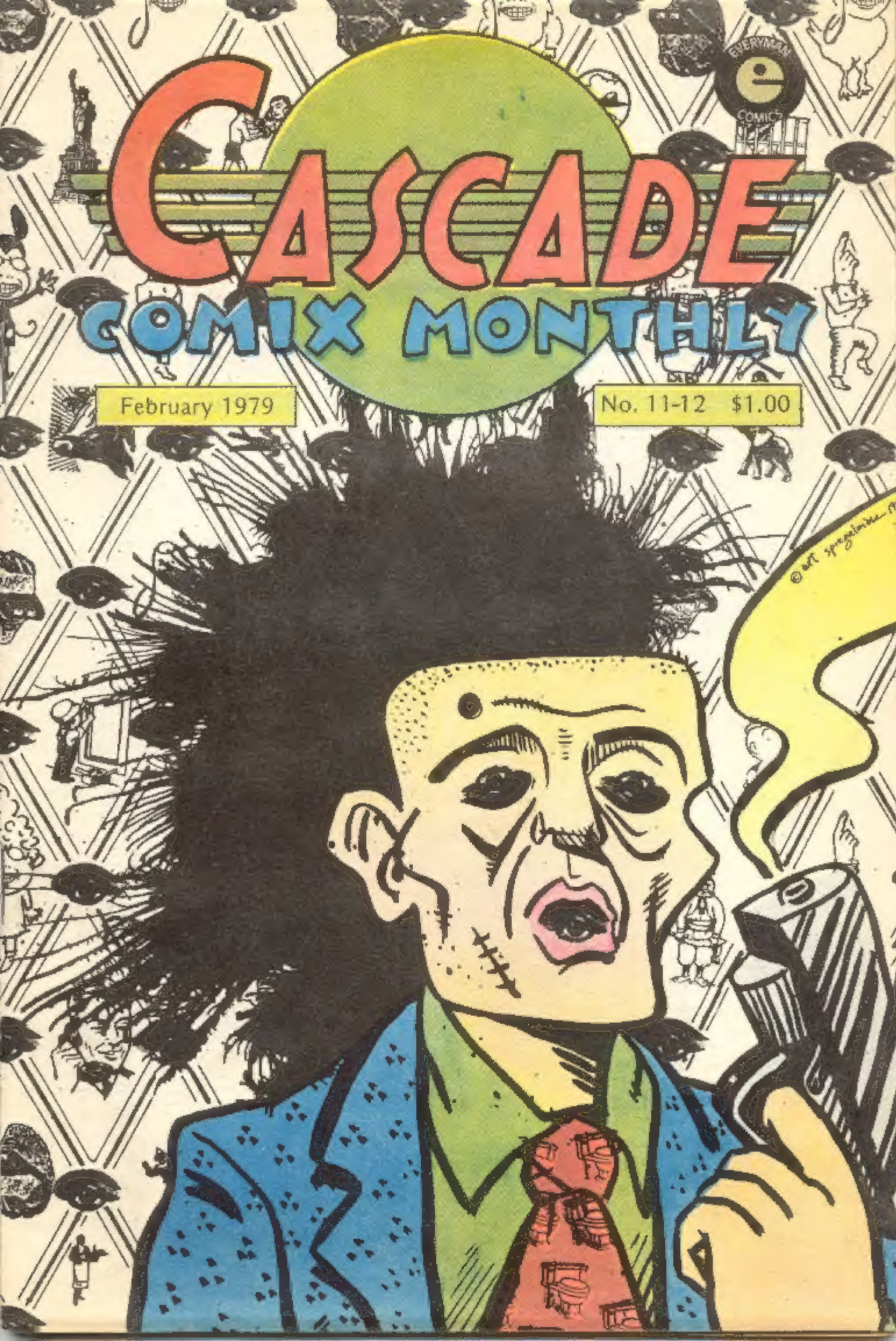
EVERYMAN
COMICS
CASCADE
COMIX MONTHLY
February 1979
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NEWS NEWS NEWS NEWS NEWS

The case of Walt Disney Productions versus the Air Pirates is over, and the Air Pirates have lost. Ron Turner, Gary Hallgren and Ted Richards have settled out of court, and the appellate court has refused to hear Dan O'Neill and Bobby London's First Amendment appeal. They stand convicted of copyright infringement for their part in the publication of AIR PIRATES COMICS. Although Dan O'Neill could not be reached for comment at presstime, a source close to the case said, "What it means is that everybody is fucked."

Aboveground Comics, the brainchild of Canadian cartoonist Randall Muir has just released their first book, THE HANG-UP #1. This oversize ug with black and white covers details the adventures of Olie Arnhoe in his quest for a bigger organ. It's 75¢ plus 50¢ postage, and may be ordered from Randall Muir, General Delivery, Postal Station "P", 33 Court St. S., Thunder Bay, Ontario, Canada.

Rip Off Press will soon publish Foolbert Sturgeon's solo book, DORMAN'S DOGGIE, RIP OFF COMIX #5, another book of Harry Driggs (also known as R. Diggs) cartoons, and a few surprises. Don Baumgart reports that the newsprint shortage isn't hampering Rip Off's efforts, since their printer has a good connection for paper.

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CASCADE INTERVIEWS

JAY KINNEY

CASCADE: How did you first break into comix?

K: Well, I first broke into undergrounds back in 1961 when I was eleven, only I didn't realize it at the time. I read about ALTER EGO, an early comics fanzine, in a JLA comic lettercolumn and wrote off inquiring about it. Roy Thomas wrote back and included one of the first COMICS READERS, which had a plug for Joe Pilati's satire fanzine SMUDGE. I sent off for SMUDGE (which created a traumatic incident in my home at the time, by the way) and discovered the dittoed cartoons of Lynch, Williamson and Spiegelman. Jay's stuff in particular impressed me considerably. Satire fandom soon faded from the scene but I kept my

eye open for Jay's and Skip's art in various places like HELP! and the REALIST. Jay & Skip began publishing the CHICAGO MIRROR in '67 and I realized that they were living only 25 miles from me. So I wrote Lynch a letter, met him and Skip soon after and was in the right place at the right time when they decided to ditch the MIRROR and start BIJOU FUNNIES instead. I had spent a decade drawing my own little carbon-paper and hecto reproduced comics and satire-zines so I was primed for that moment.

CASCADE: So your first underground strip was in BIJOU #1?

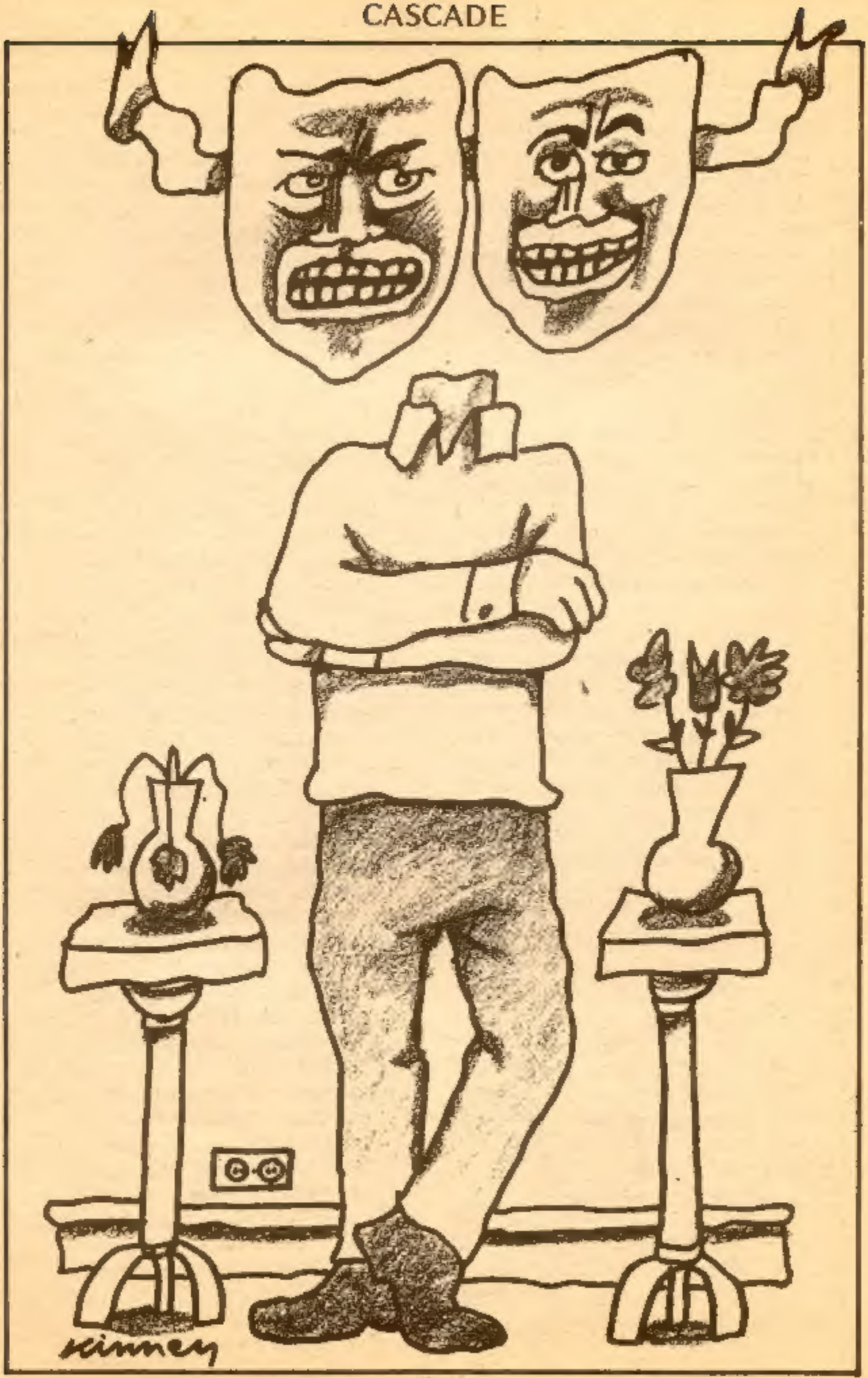
K: Yeah. "New Left Funnies". I was 17 when I drew it...just out of High School. For the next year or two I concentrated primarily on doing stuff for BIJOU, though I did have a one-pager in GOTHIC BLIMP WORKS and a couple of acid visions in CONSPIRACY CAPERS which Skip edited.

CASCADE: Were you still involved with fandom and fanzines at that point?

K: Yes...though more with Science Fiction fandom than with Comics fandom. Back in '66 and '67 comics fans were almost entirely concerned with super-hero comics--which I got really bored with. So I "moved" to SF Fandom which was far more interesting. The best comics fanzine I was ever involved with was ODD, a beautifully dittoed zine put out by Dave and Steve Herring. It was sort of an amatuer attempt to recreate the old MAD comics with new material drawn on ditto masters. I did several strips for it. Dave Herring and I collaborated on a super-hero satire called "Mr. Blister and the Callous Kid." It was good practice. I did my own fanzine called NOPE, first as a satire-zine and then later as a letter-substitute and personal-zine. For me, in the early days fandom and underground comix were pretty merged...Crumb, Lynch, Spiegelman, Trina were all ex-fans and I talked them into doing cartoons or covers for NOPE. It was all just fun--there wasn't any money to be made off of the first couple of BIJOU's, so to me doing art for it or for NOPE was similar--we did it for the hell of it. I still do a few drawings now and then for SF fanzines...SF fandom is a pleasant subculture and I have a couple of dozen friends within it. Straight comics fandom doesn't interest me much--the emphasis there is generally far more on acquisitive collecting and misplaced hero-worship.

CASCADE: How did you and Bill Griffith come up with the idea for YOUNG LUST?

K: I was living in Brooklyn going to art school at Pratt, and Griffy was living in Manhattan back in '70. Bill contacted me about being in a NY underground comic he wanted to put together, and he came out to Pratt (his old stomping grounds) and met Ned


skinner

Sonntag and I. The NY comic never came about but a few months later Bill mentioned that both he and I had done strips parodying romance comics...so how about doing a whole comic satirizing the genre? It was one of those ideas where you wonder why nobody else has thought of it before. So we just set about to do it...without really having a publisher lined up or anything. I think we figured it was such a great idea that getting the Print Mint or someone to publish it wouldn't be a problem. As it turned out that was not quite the case as Bill mentioned in CASCADE #5.

CASCADE: It's been awhile since a new issue appeared. Are there any plans for more YOUNG LUST comics?

K: Yeah, we'll almost certainly do another one in '79. We seem to get one out about every two years. I've already begun a strip for #6 so one way or another it'll come out. It continues to interest me--sex and romance in this culture are still volatile subjects and I still have some things to say in the area. When no more remains to be said we'll retire the comic; gracefully I hope.

CASCADE: What do you see as the current trends in underground comix?

K: Well, politics, social issues and commentary have re-emerged as a solid segment of recent undergrounds, and that's gratifying. Theme books, historical books, and solo-comix have been a strong trend. Rip Off has its weekly comix syndicate and they then reprint the strips in various titles--so those along with the ZIPPY and CHECKERED DEMON comics have constituted a trend. In general there has been less emphasis on dope, sex and violence and an overall push for quality. The number of well-done comix this year has been very encouraging. There's also been an increase in self-published books by newer artists... which is also a good thing, since most of the established publishers are not in a good position to take many chances.

CASCADE: Since you've just returned from Europe, could you tell us about some of the interesting things happening with comix there?

K: Well, it's hard to sum up in a short space but the French strips reprinted in HEAVY METAL are just the tip of the iceberg. The last few years have seen a boom

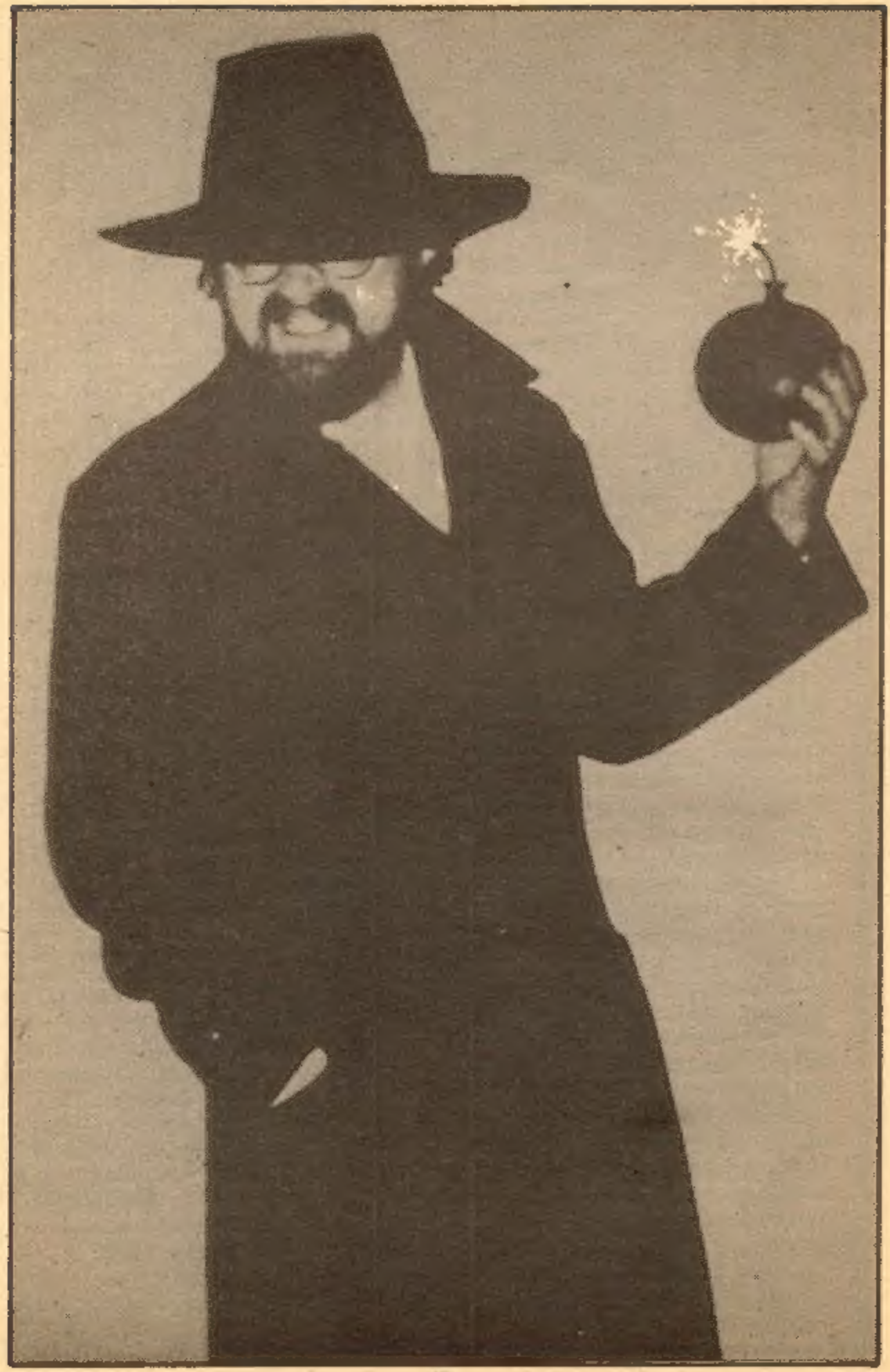
in comic art for adults in France which is enough to make any cartoonist over here envious. There are at least 5 monthly comic magazines there which feature good satire, SF, adventure, and underground type work. A controversial group of artists called Bazooka has been producing some exciting "punk-deco" comic/art tabloids (UN REGARD MODERNE) which have been challenging and expanding the whole esthetic notion of comics and graphics. Another striking 11"x16" comic/art zine, ELLES SONT DE SORTIE, has been developing a "comix as wallpaper" motif. There's a burgeoning underground comix scene in Barcelona, Spain (attention all you completists...) which has sprung up since the end of Fascism there. A lot of time-warpy Crumb-influenced stuff but also some unique Spanish comix unlike anything here. (Mariscal and Sento are two of the best.)

Dutch undergrounds are sort of in flux at the moment. Evert Geradts has started a new magazine TALENT which features comix and pop culture articles and there's been a HEAVY METAL-type magazine called GUMMI which reprints Corben, Moebius, etc. However some of the cartoonists I talked to there seemed to feel that the first strong wave of Dutch undergrounds is over.

Just about all the work I saw in Europe was interesting for one reason or another (partly I suppose because I couldn't read the language so I couldn't tell very well if the writing was lousy or not), but also because their influences are different. There's no Super-hero or Sword & Sorcery traditions there to speak of or get trapped by. On the whole I'd say there's more esthetic experimentation going on over there, at the moment, than here.

CASCADE: Will there be more issues of ANARCHY COMICS?

K: Sure. There's enough interest among cartoonists and enough foreign comix around the subject to keep going for at least two more issues. I hope to get #2 out in about 6 months. Peter Pontiac is interested in doing art for #2, Cliff Harper wants to do a longer strip where he isn't as cramped for space, Steve Stiles will be doing a strip (on the Wobblies, probably), and there'll be



a good chunk of humor again. Spain and Paul Mavrides will be in there. I want to keep the balance even between history and humor so that the comic doesn't fall into an "educational" trap where you get the feeling that every single story is trying to teach you something.

CASCADE: Well, how do you see ANARCHY COMICS? As an educational comic?

K: Not really. I respect what Leonard Rifas is doing with books like CORPORATE CRIME and his Educomics, but I had a realization last summer while I was working on a strip for CC #2. I was getting impatient with the comic and my own strip and I realized "this is only going half way!" I mean you can open the door with a comic that says "Corporations can commit crimes too...here's some horrendous ones, gang!" and you can do that for a couple of issues, but then I think it is essential to go one step further, walk thru that door and actually start dealing with some tougher questions like "Are these corporate crimes just flukes? Would stricter law enforcement and government regulation over corporations really get to the heart of the problem? Isn't there something basically wrong with our present decaying economic system itself? And if so, where do we go from here?" To me those are intriguing questions with no set didactic answers. My hope with ANARCHY was to have a continuing title where we could go that first step beyond muckraking and start toying with a wider perspective. Paul & I did that, to a degree with COVER-UP LOW-DOWN but it was basically a one-shot comic.

CASCADE: But doesn't ANARCHY COMICS imply that Anarchism is the "answer"? Doesn't it kind of require that the contributing cartoonists pledge allegiance to Anarchy?

K: No, not at all. Anarchism is a departure point to bounce off of. To raise the possibility of Anarchy is, to me, to put forth the notion that we can change things if we work together and don't rely on a paternalistic State or some sort of Central Party or endless stop-gap reforms. I'm not strictly an Anarchist--it's just that that label is the closest to the perspective I see things from currently. The comic has a pretty wide-open format and could stand to be even wider. My main requirement with the comic is that the work touch upon revolution, anarchism, liberty or at least make a radical break with the status quo...and that it be done with conviction, sincerity, and competence. Maybe those are sort of strict requirements, but I wasn't into randomly lining up artists and telling them "Okay, now do Anarchy, and

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Left: Kinney in West Berlin, Fall 1978, photo by Dixie Tracy-Kinney.

throw in some violence." Part of my editing was to just approach artists who seemed sympathetic to the project to begin with--whose own work already reflected an interest.

CASCADE: A number of your strips over the years have been collaborations with other cartoonists, Ned Sonntag and Paul Mavrides in particular. Can you tell us anything about how you worked and why?

K: COVER-UP LOWDOWN was a real partnership production. We both did mounds of research (and even got Dixie helping too) and got together for frequent meetings where we'd settle on which facts to depict in the panels and how to do it. Then we tended to divide up the panels and each take the ones we wanted to draw and went home and pencilled them. Then we'd give them back and ink each other's. We succeeded in merging our styles pretty well and keeping our egos out of it. I find that the best way to collaborate is to try and concentrate on what works best in a strip (no matter who came up with the idea or approach) rather than try and lobby for your own favorite notions. Of course if you do the inking or lettering you have the advantage of having the "final word!"

Paul and I handled the long stories in C-UL differently from the single panel items. In "Passing the Buck" we both wrote it, jammed up a rough of the strip by alternating on drawing panels, and then Paul pencilled it and I inked. In the "Eye Yi Yi" story, I sat down, wrote it and did roughs in two marathon sessions. Then I pencilled it and Paul inked it. But that was after weeks of Paul and I endlessly throwing story ideas around abortively and getting nowhere. I finally wrote that story out of frustration and nervous energy (which, along with deadlines, can be good stimuli actually...)

In my collaborations with Ned he usually did pencils and I did inks. Some of the stories (such as "A Karmic Kind of Love in YL #3) were basically my writing and style and Ned sort of came in in the middle and bailed me out by taking over the pencils. On our later stories we usually both wrote them, I did layouts, Ned did pencils and I inked and lettered. On most of our stories I ususally had a mood, a concept and a title

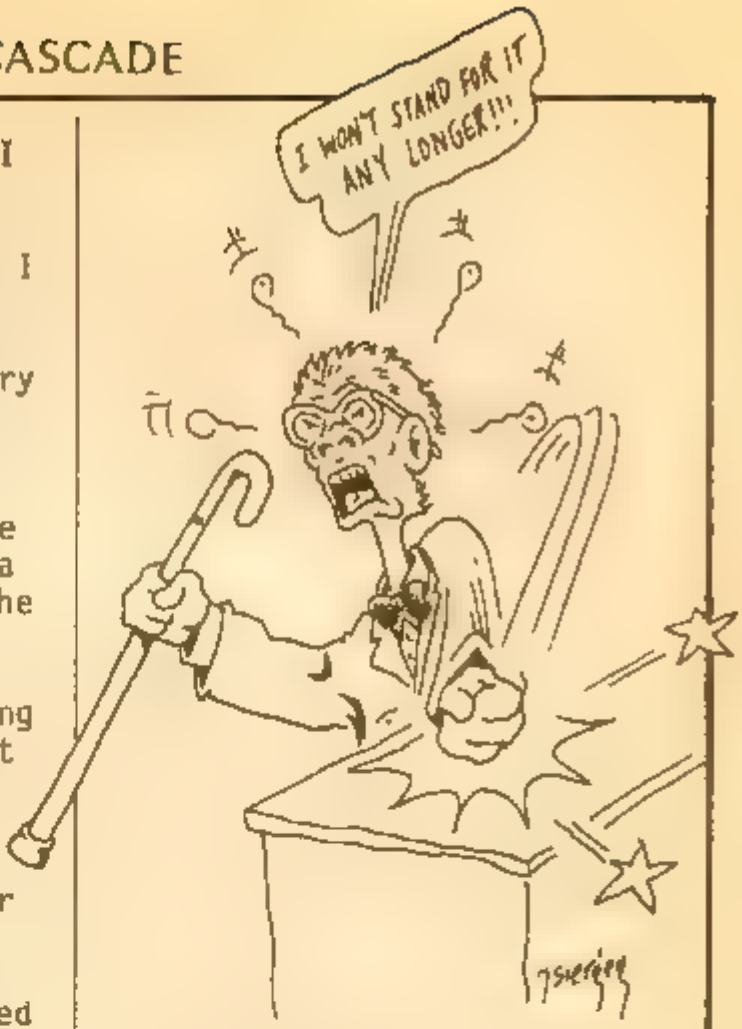
in mind when we began and I admit being fairly adamant about the stories being a certain way. When Ned and I jammed up "Menthol Sirens" in YL #5 we both had different notions for the story and it took us about two years to come to a point where our ideas were close enough that we could do the story. Even then there's a certain inner dynamic in the story which resulted from Ned and I tugging it back and forth, stubbornly trying to get our way. Things get a little more strung out trying to collaborate long distance.

I learned a lot from our working together. When we began I was a much better inker than penciller and Ned was the opposite--so we complemented each other's weaknesses. These days Ned has really gotten his rendering under control and I've learned to draw a lot better though it is still hard work.

When collaborations work they are a genuine pleasure. If you keep them loose enough you can do strips together that it would have been hard for either of you to pull off individually.

CASCADE: What else are you into these days?

K: I've been sporadically doing political cartoons for IN THESE TIMES and FIFTH ESTATE...two radical papers which are rather diametrically opposed (ITT is electoral-socialist and FE is semi-anarchist/nihilist.) I continue to do some art, writing and paste-up for CO-



EVOLUTION QUARTERLY. I've done cover art for upcoming issues of CULTURAL CORRESPONDENCE, RED-EYE, and NOT GUILTY. Also I've been working part-time down at Rip Off Press. Between all that, getting married (this summer to Dixie), going to Europe for 6 weeks, and making contacts over there, '78 has been a mind-bogglingly busy year.

CASCADE: Who are your biggest influences?

K: Many of my biggest influences and sources of inspiration are totally outside of comic art. Some who come immediately to mind are George Orwell, Fritz Lang, Luis Bunuel, Philip K. Dick, John Brunner and Carl Jung. There are several rock groups and musicians who

achieve in music what I strive for with my comics: Eno, Bowie (at his best), Genesis, vintage Byrds, Beach Boys, Procul Harum, John Cale (PARIS 1919 , etc.), Talking Heads, Phil Manzenera, the Kinks, the Bob Welch-era Fleetwood Mac, and some others, mostly English. "Smeared Twilight" (in YOUNG LUST #4) derived in large part from listening to too much David Bowie and N.Y. Dolls back in the summer of '73. I listen to a lot of albums while I work so there's often a hidden soundtrack running through most of my work.

CASCADE: What about favorite cartoonists?

K: The old MAD crew (especially Elder & Wood) under Kurtzman's editorial guidance were my first big heroes and I still return again and again to them for inspiration. The cartoonists I've found myself studying the most in recent years are John Severin, Russ Heath, Nestor Redondo, and a variety of European artists including Moebius, Solé, Peter Pontiac, and other TANTE LENY artists. I admire Severin and Heath, because they have tremendous integrity--they're outstanding draftsmen and they rarely hack it out. I recently even subscribed to CRACKED because Severin is in there month after month, plugging away doing quality work which is unfortunately totally wasted on that material.

Non-comicbook cartoonists who I like include Thomas Nast, Geo. Price, Gluyas Williams, vintage Vip, Chas. Gibson and James Montgomery Flagg. I could also list most of the underground cartoonists but that goes without saying.

CASCADE: Do you think the comix audience has changed a lot lately, or is the market the same basically as in 1970?

K: Both. A certain segment of the audience has been reading the comix (perhaps off and on) from the beginning. But probably the majority of the readers have turned over once or twice in the last decade. I suspect the audience is more blue-collar now than before but I'm not sure that I could prove that. I'm sure that the number of people who have read one or more undergrounds in the last decade is in the millions...but I don't know why. most new comix rarely sell over 20,000 copies. Part of it is that distribution is limited and one has to actively seek out the comix--which is a big demand to make on any audience. And, possibly part of it is that

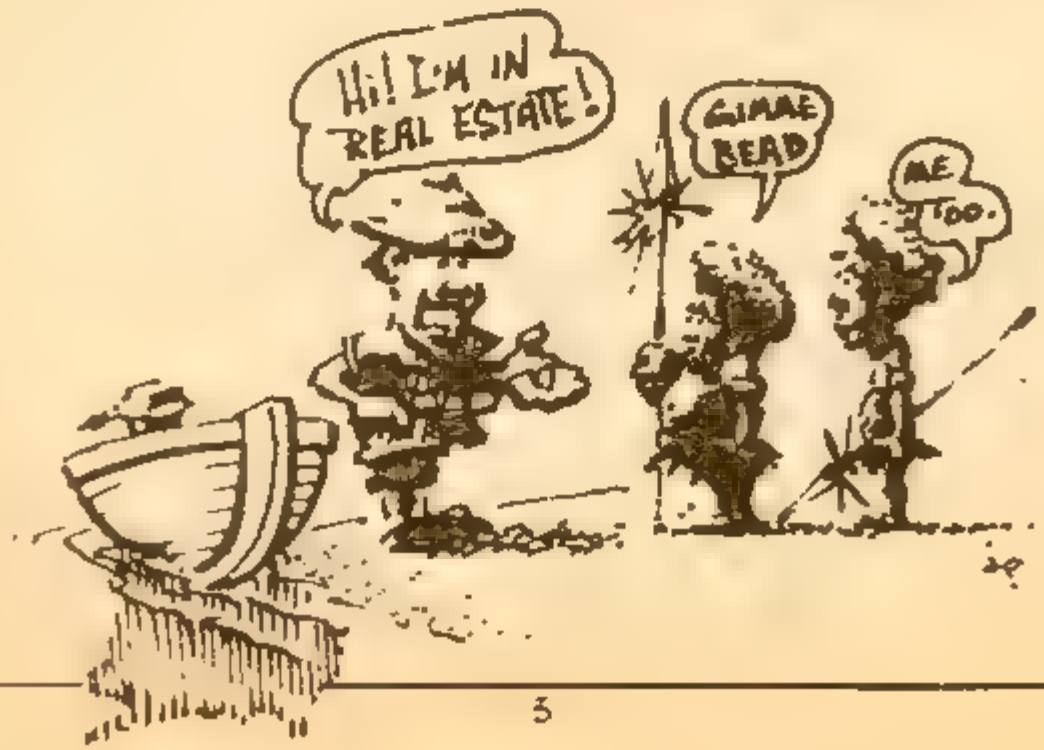
many outlets only order the old favorites/best sellers (FREAK BROS., ZAP, etc.) and many people may not realize that there have been new comix coming out.

CASCADE: What do you see as the future of underground comix?

K: I just don't know for sure. I have negative scenarios and positive ones. In the long run I think Capitalism is going to go down the tubes and in the short run I think we are in for another recession/depression. Most of the comix publishers are in rather fragile shape and if money gets tighter and tighter an increasing number of their accounts will probably go bankrupt. Off the top of my head I'd say that at least one of the publishers will go under if pressed by a heavy recession. I think that mail-order will play an increasingly important role in selling the comix. So much for the business side of things.

As for cartoonists, I think several of the top ones will increasingly do work for slick markets and less and less for undergrounds. There will be more chances for newer cartoonists to be published. If a new comic comes along which becomes the next big ZAP-like seller, I wouldn't be surprised if it came from some new publisher and artists not now in the field. Cartoonists will have to stay in touch with what is going on with their audience and won't be able to just rest on their laurels or do the same old riffs over and over. International communication between car-toonists in different countries is growing and I hope there will be even more instances of foreign comix reprinted over here and vice versa. Whatever the case, I think that undergrounds will survive in one form or another and I look forward to being part of it all.

End



Quick Ones

By Bill Sherman

CIRCUS SQUADRON #1 ($1.25, Tom Fisher, 3637 Twilight Dr., Topeka, KS 66614)

Crowded cartoony panels (kinda like scrunched-up Evert Geradts) that occasionally get confusing--especially during a climactic air fight scene--and stylized outlining characterize the art in this homemade book. An appealing title about the adventures of Depression era One Ring O'Brien's "Circus, West and Aerial" Show, CIRCUS SQUADRON has an ingenuousness that fits subject matter and setting (the Midwest, natch) winningly. The plot's pulp but pulp done with shared assumptions between artist and reader which allow Fisher to treat his tale almost offhandedly and concentrate on art and atmosphere instead. A nice (really!) comix book.

A DISTURBING EVENING ($1.50, Mark Beyer, P.O. Box 2304, Allentown, PA 18110)

A coupla pieces here have also found their way into recent Krupp titles (DOPE and MONDO SNARFO), and they give an idea of wot Beyer's doin' here. (Send all ideas c/o this column.) I first read this book with a 100 degree fever, and it was an unsettling experience, lemme tellya. Virtually all of the strips here deal with death or disappointment, and Beyer renders 'em with all the imagination and vision of a child on the verge of a nervous breakdown.

The "crudity" is deceptive, however, for--questions of technique aside--there's an interesting formal sense of composition in Beyer's art. (At times he seems more concerned with full page composition than telling a sequential story, in fact.) But then literal storytelling ain't the point either: why else would Beyer keep killing characters and bringing 'em back?

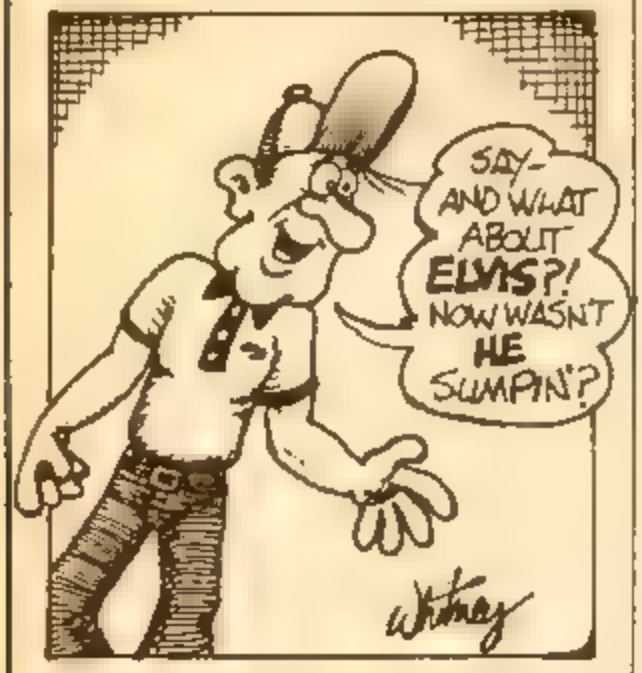
Well, I don't care if it _is_ all calculated artifice, even _sans_ fever I find this a depressing book. _Some_thing's gettin' thru to me here.

LEMME OUTA HERE ($1, Print Mint)

Subtitled "Growing Up Inside the American Dream," this Diane Noomin-edited title gives a lotta artists opportunity to autobiographically indulge in creative exorcism. (May not be all that psychologically valid--as Justin Green's two-pager seems to hint--but sure is entertaining to _read_.) From reader's side this may be nuthin' more than cheap voyeurism--the deepest insight in this book is that there are no deep insights--but who cares? It's not like you were reading PEOPLE magazine or somp'n....

In any case from a peeping tom perspective the best pieces here are the longest

(tho Aline Kominsky's past/present ramble is too long for me) because the greater length gives the artists time to get to the gritty details. And what grit: Kim Deitch's



six page argument on teevee nostalgia, Bill Griffith's observatory eye view of his youth in Levittown, and the full dirt on Didi Glitz's early youth (told by her sister, of course) that gives you all the blond bourgeois bimbo's hopes and dreams in a nutshell! (Actually, it's kinda touching.) All worthy reads.

Most interesting parallel: Robert Armstrong and Crumb's short recollections--where in both instances child fantasy ends up precipitating violence. Most typically disturbing: Mark Beyer's remembrance--where child fantasy itself is violent and unfullfilling. Gee, I'm glad I'm an adult.

PORTIA PRINZ #4 ($1.25, Richard Howell, 31½ Roberts Rd. #2, Cambridge, MA 02138)

Simply put, PORTIA PRINZ is writer-artist Rich Howell's Wonder Woman, a talky and intelligent adult Glamazon (billed on the cover as the "World's Foremost Pseudo-Intellectual Super-Heroine") with a high opinion of herself and wit in place of super strength. Glamazon Island, setting of Howell's book, is a comic strip Middlemarch: a land of diverse characters (men are allowed on the island but of course they don't rule) and criss-cross purposes, of ideological and romantic conflicts. For a superheroine fantasy, PORTIA PRINZ is jocosely actionless.

Howell's strength is in characterization (Glamazons, having lived thousands of years, have had chance to develop and refine their eccentricities--which allows Howell freedom to use restrained exaggeration) and in rendering of individual expression. Ish four continues a storyline begun in the third (and you won't fully understand it unless you have ish three, so buy 'em both at once) about Portia's new ascension to Queenhood and the technological debate that threatens to undermine same.

A heady storyline as Howell and co-scripter Carol Kalish handle it (with dialog that would give Jack Katz pause,) and Howell's wash shade penwork might give newcomers second thots about delving into it. They're missing somp'n if they pass this by: real wit and dabs of slapstick (including a sly allusion to Kurtzman MAD) plus some thought-provoking storytelling. A stimulating self-production.

THE SPIRIT #19 ($1.50, Krupp)

In addition to the usual fine "Spirit" fare (two of which appeared already in

the Harvey Comics reprint, incidentally--how much reprintable material is there?) this ish has an utterly illogical "Lady Luck" and a preview of Eisner's new graphic novel. Plus the start of another graphic novel that you can cut out of the issue and fold (as useless a gimmick as colored vinyl). The new piece, "Life on Another Planet," is a tale of alien contact and spies. On the basis of installment one, the art seems about as dynamic as the story's title unfortunately: the small panel size seems to be sabotaging Eisner's layout as it's half head shots and the like. But we'll see how it turns out.

STAR WEEVILS ($1, Rip Off)

Like certain other Rip Off serial strips, J. Michael Leonard's space bug epic works best as a comix book. Because it took a while in strip form to visually sort the characters (who didn't have the clear-physical diversity of "Pogo," where

Leonard took some of his plotting cues) the strip wasn't always that easy to follow on a weekly basis. But in book form Leonard's whimsy comes across Jes' Fine as Fremont used to say. Or as John Belushi said about 6½ Jones: "Head humor is not dead."

ALIEN NATION COMIX #1 (25¢, Journal of Popular Culture, 809-E W. Washington, Santa Fe, NM)

Eight-pager fulla Ray Weiland strips and illos typified by his "I Think We're the Only Bozos on this Bus" three-pager. A nice sense of loonacy contrasted with ziptone sheen (cybernetic vaudeville?) typifies this 'un.

TALES TOO TOUGH FOR TV ($1, Jamie Alder, 9970 Liberty Rd., Chelsea, MI 48118)

The other nite I reread this collection of "Bill Shut" art to the Stooges' "TV Eye." It didn't make any more sense, but I swear page four winked at me. A noticeable improvement over TRICK FUNNEL, Alder's first publication, both in treatment of composition problems and packaging.

WINDY CITY COMIX (35¢, Gary Whitney, 520 W. Surf St., #1-5, Chicago, IL 60657)

Big City Life ruthlessly exposed by Gary Whitney in the six-page "Anniversary Waltz," which has our hero losing his clothes in Chitown, but neither catching cold nor getting arrested. (Those jaded cosmopolitans.) A funny foray done in Whitney's usual comical style.

...LETTERS...

Sorry I haven't answered your letter. I enjoy receiving CASCADE and have been pleased that you've reviewed my recent books.

Also am glad that my Comanche series still falls in a "comix" classification, although it departs somewhat from the dope-sex-violence perimeters that have primarily staked out "comix" as an entity apart from "comics."

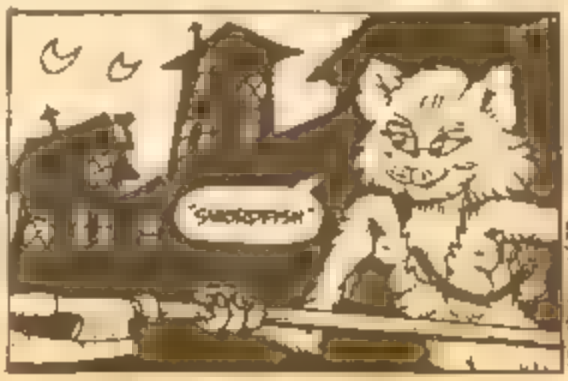
Personally, I have always felt that the limitations on comix were artificial, and that this medium could and should encompass any work that the mainstream was incapable of producing at the time, for whatever reason--economic, content, censorship, etc. I feel that as time goes by and the reading audience becomes more demanding, that many works which sprang forth from the "underground" will eventually pass into "establishment" comics. Some already have--witness the wide acceptance of Shelton's dope characters, Corben's fantasy work, etc.

My work in the historical mode I think is typical of a few underground artists to stretch the medium and break away from the cliches of "comix". It's easy to repeat story lines and characters with audience recognition, but one does so with the danger of having them become Dagwood and Blondie types. Same old stuff. If you've seen one ZAP, you've seen them all. Now Warren mags have cocks flapping in the breeze. Big deal.

I think that out of all our gains, one factor will keep coming back to determine the success of the comix and that's the story line, the plot. People get bored very easily with repetitive graphics, no matter how flashy.

I've always thought of myself as primarily a storyteller, not an artist. Thus my recent endeavors to tell the story of some interesting historical characters who have always gotten the short end of the stick from mainstream chroniclers, like Quanah Parker and my new book on Juan Seguin--a Tejano patriot who sided with the Anglos in revolt against Mexico, and paid the price for his open-mindedness.

To me, this sort of stuff is revolutionary, countercultural--even though some purists in the "comix world" wouldn't see it that way. What could be more radical than setting forth the real situation that tempered the prejudices, animosities and bad blood that is our modern day legacy between Anglos and Mexican-Americans? That ain't fantasy, it's fact. It happened long ago, and it involved real, flesh-and-blood people, and it set the mood for everything that's come down



on us for one hundred years. We just swept the causes under the carpet. Exploring those causes and laying them bare I think does much eventual good and helps us to understand why some people are "greasers" and other people "gringos". It's also a fascinating human drama, and it didn't happen like John Wayne would have us believe.

So, as you may judge, I don't see myself as working out of the underground idiom nowdays. Just because my stuff doesn't have tits and ass anymore doesn't mean it's not still radical. In fact, my Seguin book is so radical that I doubt the underground will touch it. After all, it's safer to talk about all those poor, dead Indians than it is to dwell on how those culturally-emerging, live Mexicans were fucked over. I might have to go deeper than underground if this new book is to ever see the light of day.

We must remember that yesterday's bright-eyed revolutionaries are tomorrow's lawn-mowers. Thus it has always been. Huey Newton lives in a high rise. Eldridge Cleaver is a born-again Christian. Tim Leary is waiting for a spaceship. Patty Hearst is sorry she ever got mixed up in the whole thing. The climate that spawned comix is now "me, my, mine" --fuck you buddy. But the spirit of the 60's is still barely pulsing. It will spring forth again after we have glutted ourselves with material foodstuffs, to prove to ourselves that we still can --that even if we were a "hippie", we can still own a fancy van. Because even tho America is now content to revel in indolence, we are still all alone--and this gnawing reality will sooner or later spawn another generation of hungry, bright-eyed cartoonists, pawing in the debris. I hope I'm still around.

Regards,

JAXON

I'm glad Trina wrote that letter in issue number 8 (Oct.). I couldn't understand how Bill Sherman wrote commentary on Trina and neglected to speak to her at the convention. I was at the convention and spoke with her and asked her questions. Sherman's article was two pages of bullshit--which came off as angry toward Trina and sounded to me like it was all happening in Sherman's troubled mind.

I was going to write to you sooner about his article --but I decided not to add to the negativism that could hurt an otherwise good magazine.

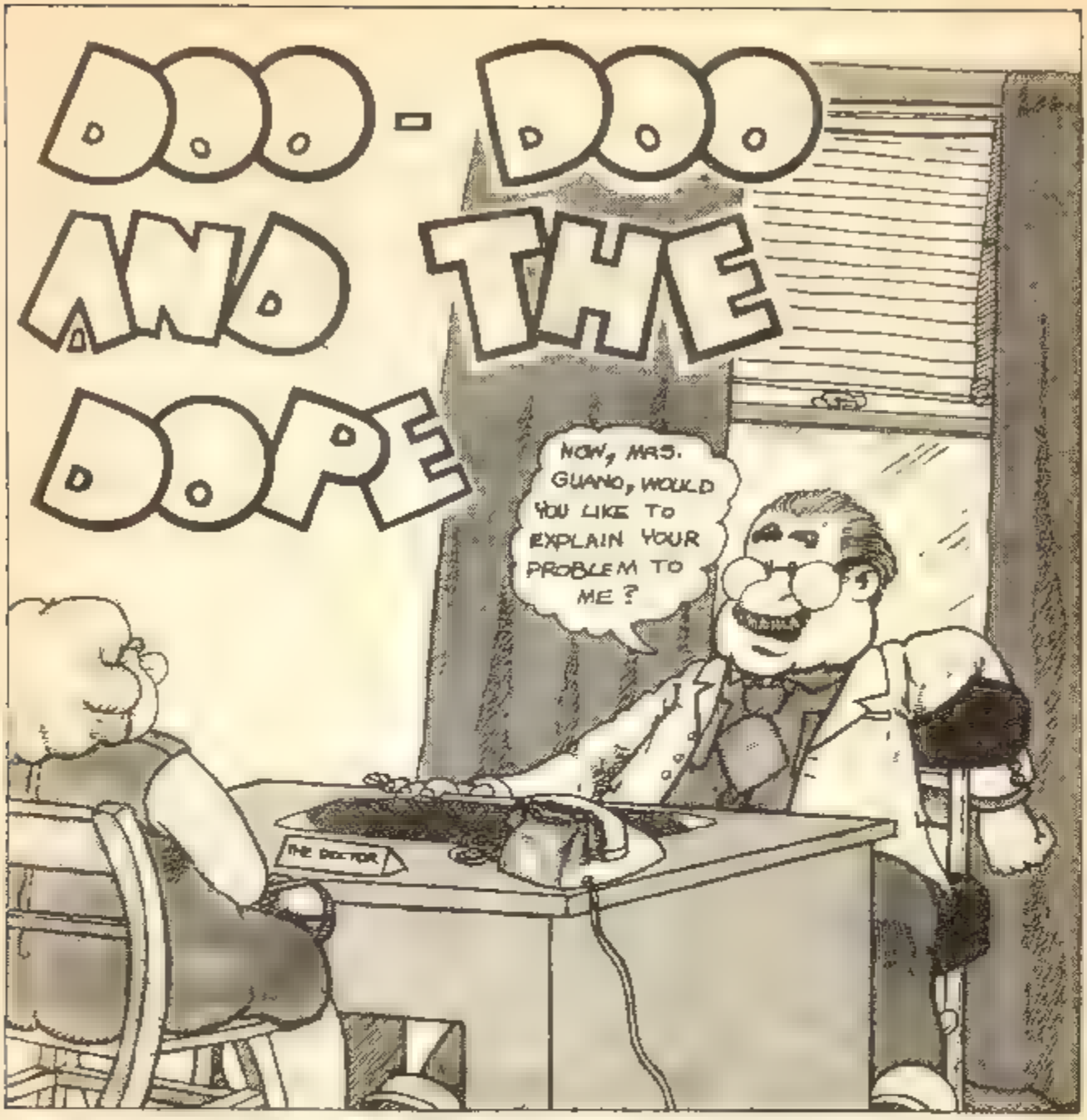
How about articles concerning out-of-print, obscure and recent cartoons done by the 30-odd underground cartoonists of the late 60's and early 70's. A lot of stuff was published in newspapers and magazines and not reported on until they were all but unavailable.

And does anyone, anywhere in the comix world know the name of an underground comic published at least five years ago that has the story of the filming of an orgy which ends with God coming to the door, getting involoved in the orgy and in the last panel the caption reads, "When God comes, everything goes." ???? If there is a collector out there who reads his comix, can he or she tell me the name of that one?

Thanx,

MARK GRABLER

DOO-DOO AND THE DOPE

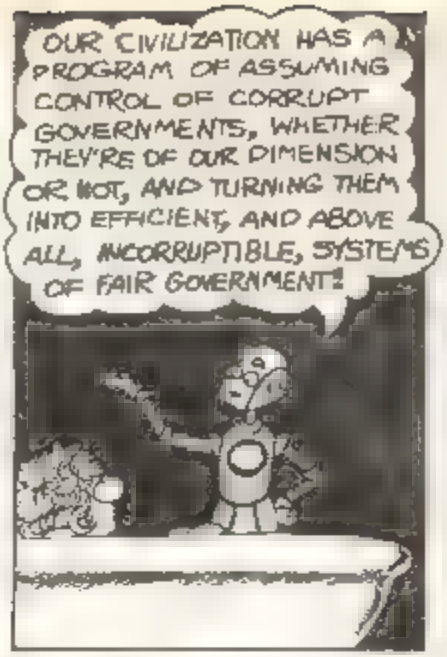


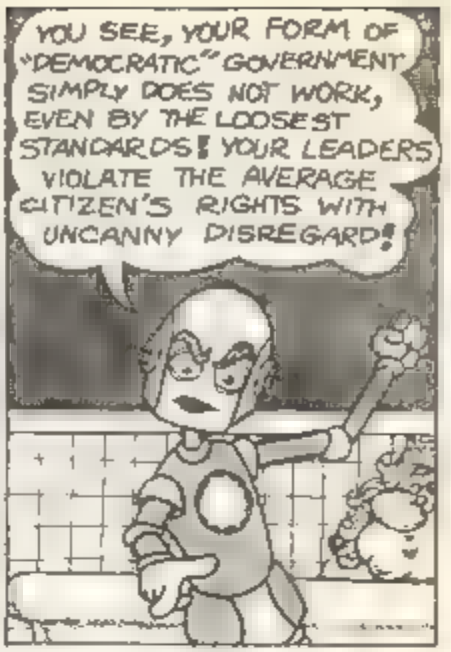
YOU'RE SHUTTIN' ME! RIGHT?
BELIEVE ME DOC, I WISH I WAS! BUT I'M NOT! IT'S DA TRUTH!
THE CITY AIR MUST BE DEPRIVIN' THIS BROAD'S BRAIN THE OXYGEN SHE SO DESPARATELY NEEDS!
WELL UH YA SEE, THERE ISN'T TOO MUCH PRECEDENT FOR A CASE SUCH AS YOURS. LET ME CHECK MY FILES FOR A MINUTE
PUNK!
WOMP!

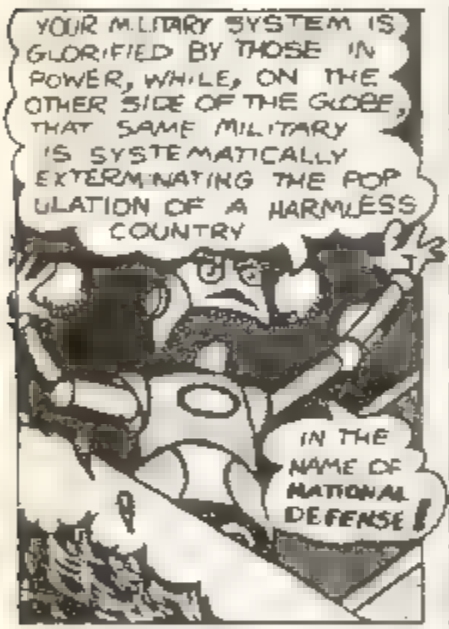
TOO BAD SHE DIDN'T GIVE ME A CHANCE TO TELL HER I ONLY SHOT HER WITH A TRANQUILIZER GUN.
BOY, THESE SUCKERS SURE DO MAKE B G HOLES. CAN'T UNDERSTAND WHY SHE BLED SO MUCH, THOUGH. GUESS SHE WAS JUST BUILT THAT WAY.
GOTTA GET HER OVER TO THE COUCH. SHE SURE IS A HEAVY BITCH! REACTIONARY, TOO! KNOCKED THE SHIT OUTTA ME BEFORE SHE PASSED OUT!
UGH AWAKENING...
WHERE AM I? WHAT THE HECK IS GOIN' ON?
HELLO, BOMBO RENTAL COMPANY? GOT ANY STRAIGHTJACKETS?

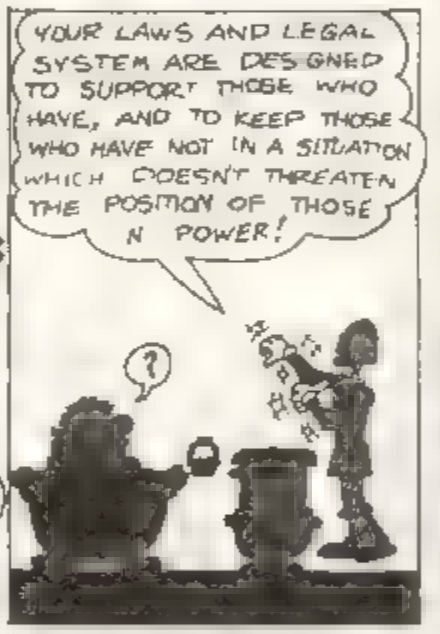
WELL, MRS. GUANO, YOU BECAME VIOLENT, SO I WAS FORCED TO TRANQUILIZE YOU
VIOLENT MY ASS! YOU SHOT ME WITH A BIG-ASS GUN! WOULDN'T YOU SAY YOU WERE THE VIOLENT ONE?!
MRS. GUANO, I HAVEN'T THE TIME TO MUSE OVER WHO WAS RESPONSIBLE FOR THAT HOLE IN YOUR CHEEK! NOW, WILL YOU PLEASE EXPLAIN HOW YOU CAME TO MEET YOUR HUSBAND THE "ROBOT"?
"WELL, OKAY, IF YOU INSIST. I MET MY HUSBAND IN A MOST UNUSUAL WAY. I WAS AT HOME, ALONE, TAKING A BATH, WHEN, ALL OF A SUDDEN...
HUH?
"A ROBOT APPEARED IN MY TUB!!"
GREETINGS, MAMA!!
YIPE!
PLEASE ALLOW ME TO INTRODUCE MYSELF. I AM ZZYAKK-138. SPECIAL AMBASSADOR TO YOUR DIMENSION TO PREPARE FOR PEACEFUL INVASION. LAY SOME SKIN ON ME!
"IT WAS LOVE AT FIRST SIGHT!"
WELL, I CAN UNDERSTAND YOUR APPREHENSION. YOU ARE THE FIRST CONTACT MY KIND HAVE EVER MADE WITH YOUR PEOPLE. EXCUSE ME WHILE I REMOVE MYSELF FROM YOUR "TUB."

UH WHAT'S THIS ABOUT "PEACEFUL INVASION?"


OUR CIVILIZATION HAS A PROGRAM OF ASSUMING CONTROL OF CORRUPT GOVERNMENTS, WHETHER THEY'RE OF OUR DIMENSION OR NOT, AND TURNING THEM INTO EFFICIENT, AND ABOVE ALL, INCORRUPTIBLE, SYSTEMS OF FAIR GOVERNMENT!

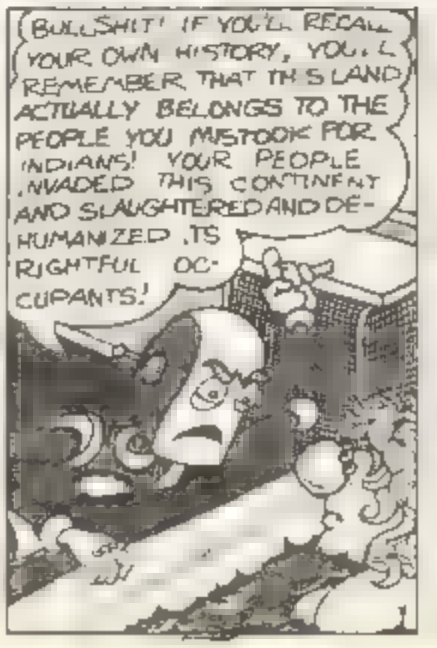

YOU SEE, YOUR FORM OF "DEMOCRATIC" GOVERNMENT SIMPLY DOES NOT WORK, EVEN BY THE LOOSEST STANDARDS! YOUR LEADERS VIOLATE THE AVERAGE CITIZEN'S RIGHTS WITH UNCANNY DISREGARD!

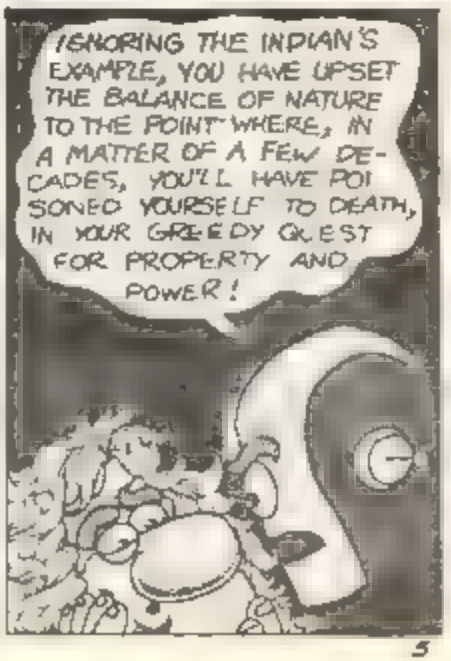

YOUR MILITARY SYSTEM IS GLORIFIED BY THOSE IN POWER, WHILE, ON THE OTHER SIDE OF THE GLOBE, THAT SAME MILITARY IS SYSTEMATICALLY EXTERMINATING THE POPULATION OF A HARMLESS COUNTRY
IN THE NAME OF NATIONAL DEFENSE!

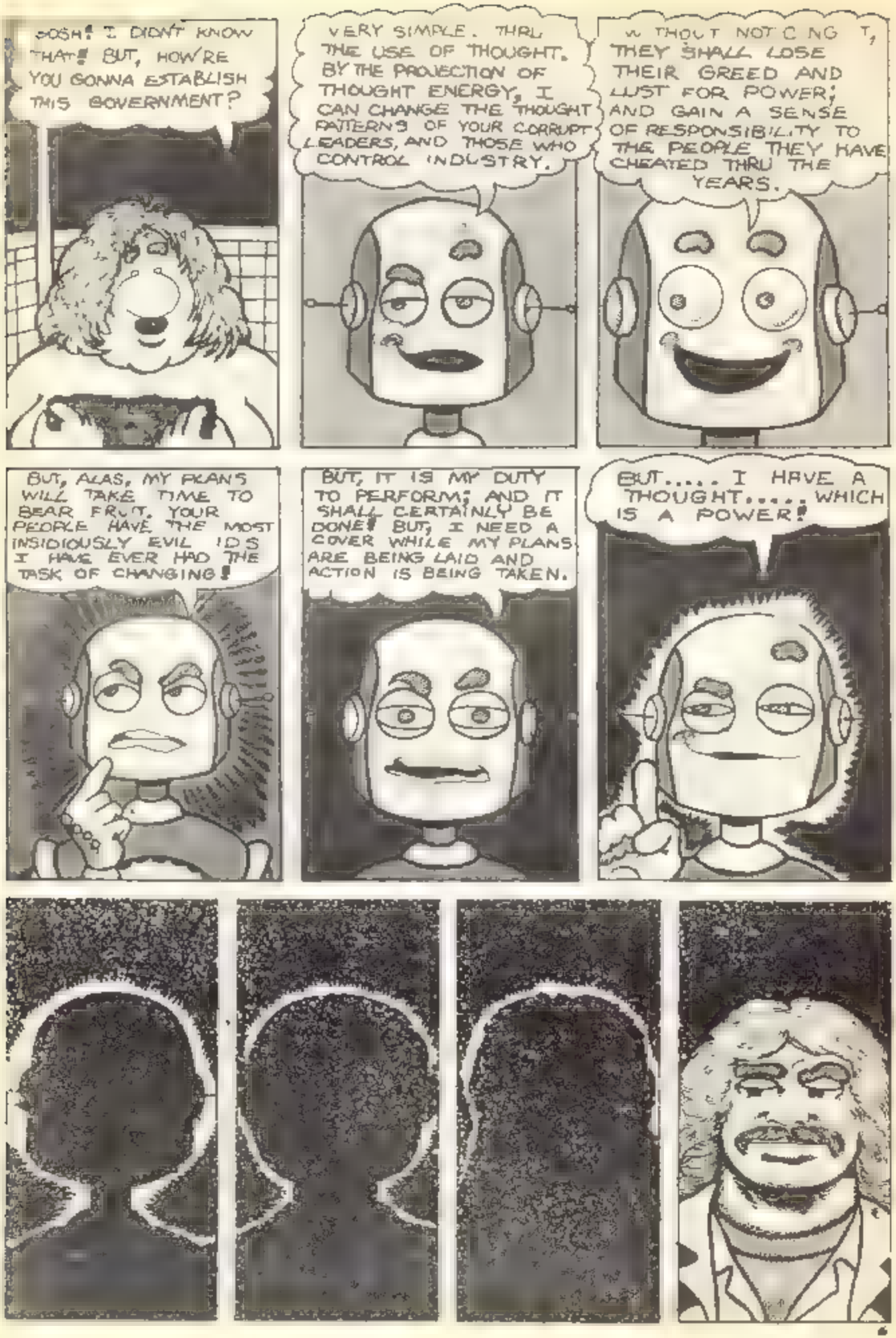

YOUR LAWS AND LEGAL SYSTEM ARE DESIGNED TO SUPPORT THOSE WHO HAVE, AND TO KEEP THOSE WHO HAVE NOT IN A SITUATION WHICH DOESN'T THREATEN THE POSITION OF THOSE IN POWER!
?

IN OTHER WORDS, YOUR PEOPLE ARE SICK! IT IS MY DUTY TO REMEDY THAT SICKNESS.
I ONLY WONDER IF YOUR CIVILIZATION IS WORTH THE EFFORT
!

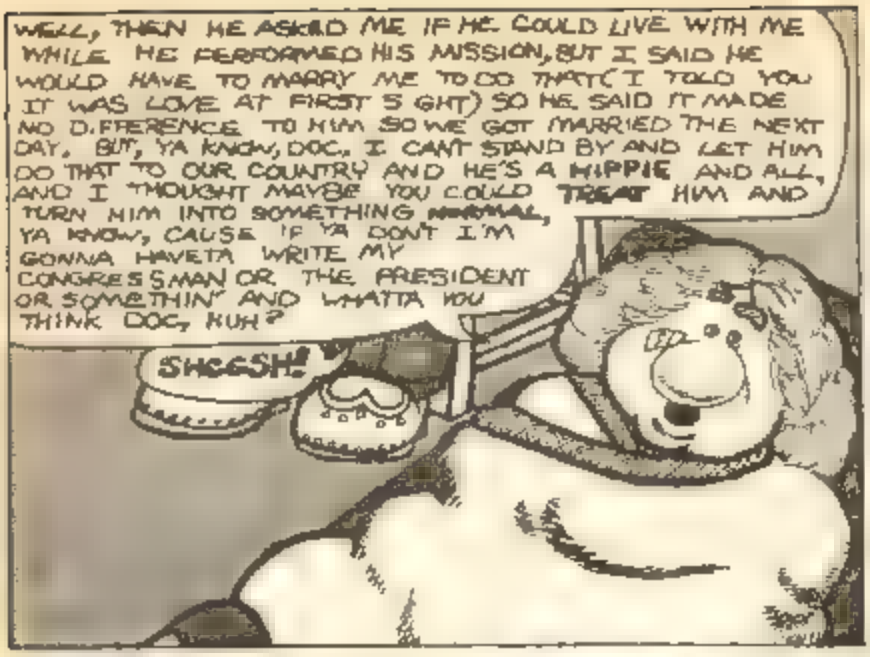
BUT, YOU CAN'T DO THAT! THIS IS OUR COUNTRY; OUR LAND!


BULLSHIT! IF YOU'LL RECALL YOUR OWN HISTORY, YOU'LL REMEMBER THAT THIS LAND ACTUALLY BELONGS TO THE PEOPLE YOU MISTOOK FOR INDIANS! YOUR PEOPLE INVADED THIS CONTINENT AND SLAUGHTERED AND DEHUMANIZED ITS RIGHTFUL OCCUPANTS!

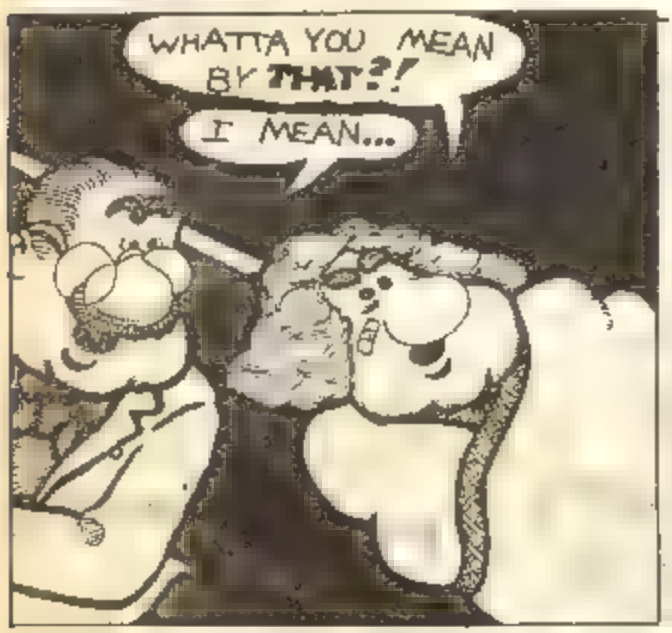

IGNORING THE INDIAN'S EXAMPLE, YOU HAVE UPSET THE BALANCE OF NATURE TO THE POINT WHERE, IN A MATTER OF A FEW DECADES, YOU'LL HAVE POISONED YOURSELF TO DEATH, IN YOUR GREEDY QUEST FOR PROPERTY AND POWER!

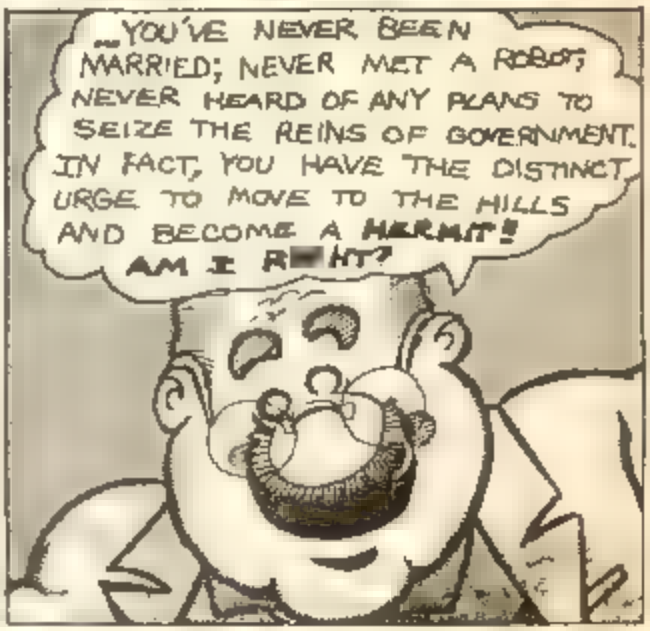

GOSH! I DIDN'T KNOW THAT! BUT, HOW'RE YOU GONNA ESTABLISH THIS GOVERNMENT?
VERY SIMPLE. THRU THE USE OF THOUGHT. BY THE PROJECTION OF THOUGHT ENERGY, I CAN CHANGE THE THOUGHT PATTERNS OF YOUR CORRUPT LEADERS, AND THOSE WHO CONTROL INDUSTRY.
W THOUT NOT C NG T, THEY SHALL LOSE THEIR GREED AND LUST FOR POWER; AND GAIN A SENSE OF RESPONSIBILITY TO THE PEOPLE THEY HAVE CHEATED THRU THE YEARS.
BUT, ALAS, MY PLANS WILL TAKE TIME TO BEAR FRUIT. YOUR PEOPLE HAVE THE MOST INSIDIOUSLY EVIL IDS I HAVE EVER HAD THE TASK OF CHANGING!
BUT, IT IS MY DUTY TO PERFORM; AND IT SHALL CERTAINLY BE DONE! BUT, I NEED A COVER WHILE MY PLANS ARE BEING LAID AND ACTION IS BEING TAKEN.
BUT..... I HAVE A THOUGHT..... WHICH IS A POWER!

HOW'D YOU DO THAT?!
WAIT! DON'T TELL ME! YOU USED YOUR THOUGHT POWER THINGO! SEE! I AIN'T AS DUMB AS YA... PROBBLY... THOUGHT...
WHATCHA GOT THERE? IS IT FOR ME, HUH?
THIS THING HERE S DRIED LEAVES OF THE PISTILLATE HEMP PLANT. IT IS SOMETIMES SMOKED IN CIGARETTES, AS IN THIS CASE, FOR ITS INTOXICATING EFFECT. FOOLS MAKE MORE WITH IT.
BUT, IT IS YOURS, IF YOU WISH IT. IN UNLIMITED QUANTITY. IT'S A SIMPLE MATTER TO SYNTHESIZE IT.
WHAT ARE YOU? SOME KINDA GODDAMN HIPPIE?!!
OH YES! I DO RECALL THAT CERTAIN SEGMENTS OF YOUR POPULATION CONSIDER THOSE WHO SEEK TO RADICALLY DIFFERENT LIFESTYLES INFERIOR. CURIOUS.
IF YOU WISH, YOU MAY CONSIDER ME A COUNTERPART TO YOUR "HIPPIES." IN MY DIMENSION, THE RADICAL LEFT STAGED A REVOLUTION AGAINST A CORRUPT GOVERNMENT CONTROLLED BY RIGHT-WING FACTIONS. AND WE WERE VICTORIOUS.
WOULD THAT EXPLAIN WHY YOU TALK LIKE A LAWYER ONE MINUTE AND A HIPPIE THE NEXT?
IT MIGHT
WOW


WELL, THEN HE ASKED ME IF HE COULD LIVE WITH ME WHILE HE PERFORMED HIS MISSION, BUT I SAID HE WOULD HAVE TO MARRY ME TO DO THAT (I TOLD YOU IT WAS LOVE AT FIRST SIGHT) SO HE SAID IT MADE NO DIFFERENCE TO HIM SO WE GOT MARRIED THE NEXT DAY. BUT, YA KNOW, DOC, I CAN'T STAND BY AND LET HIM DO THAT TO OUR COUNTRY AND HE'S A HIPPIE AND ALL, AND I THOUGHT MAYBE YOU COULD TREAT HIM AND TURN HIM INTO SOMETHING NORMAL, YA KNOW, CAUSE IF YA DON'T I'M GONNA HAVETA WRITE MY CONGRESSMAN OR THE PRESIDENT OR SOMETHIN' AND WHATTA YOU THINK DOC, HUH?
SHEESH!

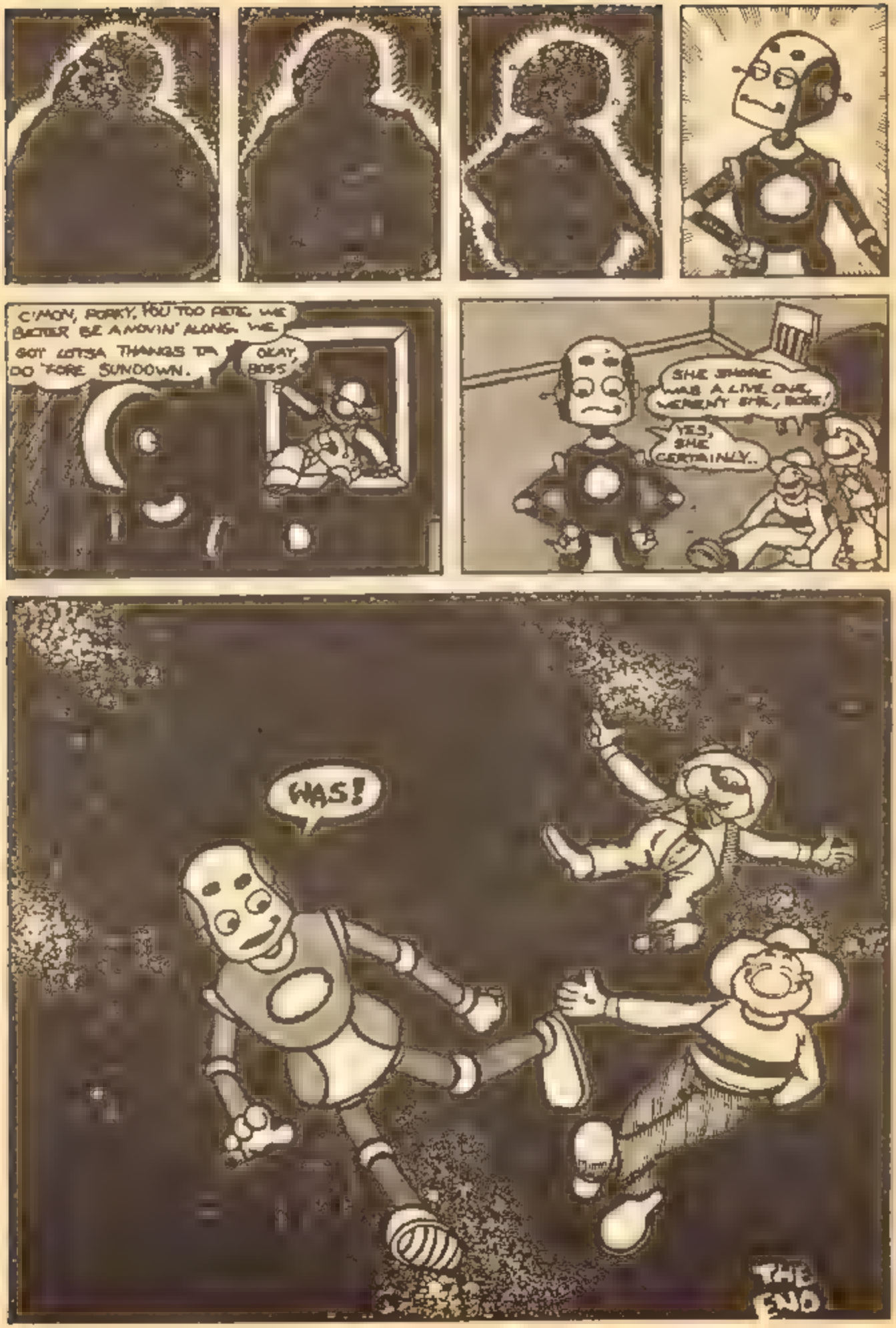
WELL, MRS. GUANO, I DON'T KNOW QUITE WHAT TO SAY. EITHER YOU ARE A QUITE AN INSANE LADY; OR THIS COUNTRY IS DUE FOR SOME OF THE CHANGES IT HAS NEEDED FOR THE PAST 50 YEARS.


WHATTA YOU MEAN BY THAT?!
I MEAN...


...YOU'VE NEVER BEEN MARRIED; NEVER MET A ROBOT; NEVER HEARD OF ANY PLANS TO SEIZE THE REINS OF GOVERNMENT. IN FACT, YOU HAVE THE DISTINCT URGE TO MOVE TO THE HILLS AND BECOME A HERMIT! AM I RIGHT?

WHY, OF COURSE, DOCTOR WHATEVER MADE YOU THINK I WAS MARRIED? LET ME OUTTA THIS HERE JACKET, NOW. I GOTS TO GO BUY SOME CAMPING EQUIPMENT AND PAY THE PHONE BILL.

SLAM!


C'MON, PORKY, YOU TOO PETE. WE BETTER BE A MOVIN' ALONG. WE GOT LOTSA THANGS TA DO 'FORE SUNDOWN.
OKAY, BOSS
SHE SHORE WAS A LIVE ONE, WERENT SHE, BOSS!
YES, SHE CERTAINLY..
WAS!
THE END

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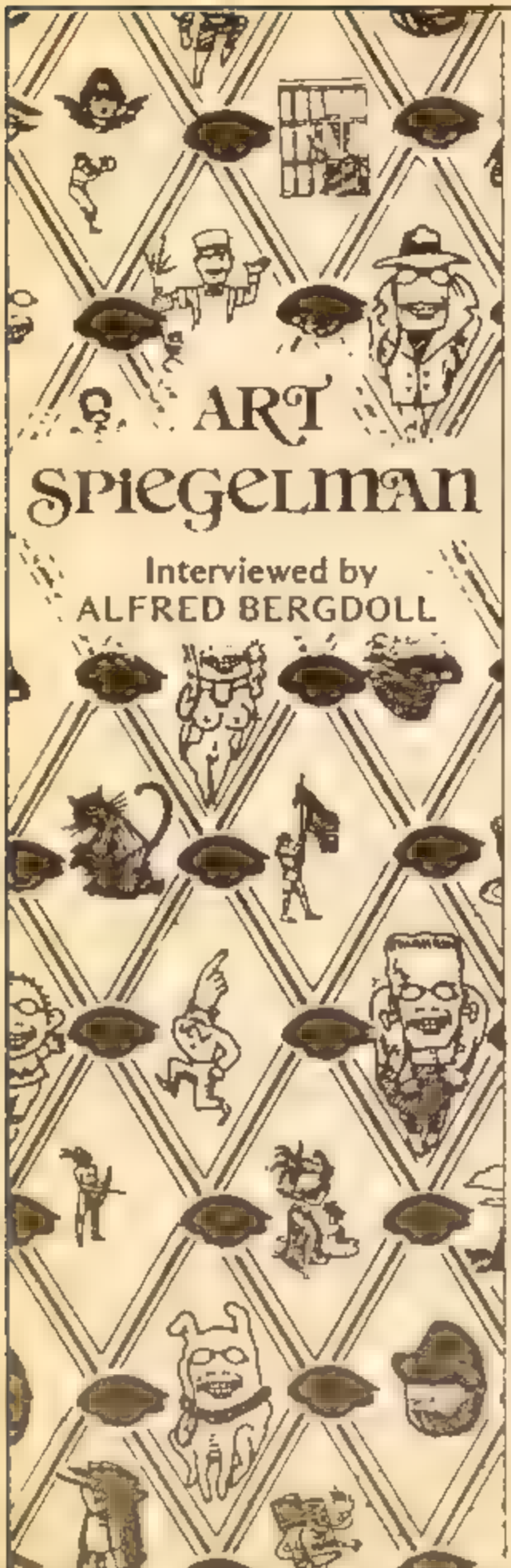


Mr. and Mrs. (Art and Francoise) Spiegelman live and work in the ultra-fashionable Soho area of Manhattan on the third floor of a roomy loft. It is comfortable, tasteful, but all business--artistic business, needless to say.

Raw Sooks, Francoise and Art's imprint, is quartered here. The offset press, about eight feet long, gleams and glistens, apparently ready to go at any time, like a locomotive in a station. A large, very professional guillotine paper-cutter stands against the wall.

These people are not dependent on imbecilic publishers and printers. Such a demonstration of independence and power is exhilarating.

CASCADE: You were talking about the problems of distributing comix.

SPIEGELMAN: Well, actually it was only part of something else that I was talking about which was that living in New York, it's very easy to be sceptical about underground comix continued existence, in a way that my compatriots in San Francisco don't. It's different than when I was living in San Francisco, and different from the reports I get from some friends in San Francisco, in that they have a much lower profile here in general. There are only maybe two or three places you can buy underground comix, so you have to be a real aficionado to follow it up or order by mail. On one level it feels like a very, very small-scale thing, just in its tangibility, and then there's also the problem of content. For the most part, the work is not as inspired as it was. There are a few people who are doing really fine work, the same people, for the most

part, that have been doing really fine work for about eight or nine years, and there's no surprise anymore. There's not that many new people coming into it and that's a sure sign of decay, and the people who have been are into refining, myself included, refining their own corner, cultivating our own gardens.

But I don't feel that sense of breakthrough, that tingle when I pick up a book that I did at one time. I think that one of the biggest problems is this thing that I just mentioned about no new blood. For instance, Mark Beyer, who, as far as I'm concerned is one of the most important third generation cartoonists, has a very difficult time of it. He wouldn't have if he had just been born five years sooner, but now he has a small book, he had to print it himself because none of the traditional underground publishers could handle it because of their economic situations. Even more sad, once he's gone through the struggle of putting his own book together, he's having a hard time finding a way to get it distributed. He's written to all the regular distributors and most of them haven't answered --I think Denis Kitchen answered him and said that it wasn't possible for him to distribute anything but mainstream underground comix. The idea of a mainstream underground is a boggling one to me. I understand economically and realistically where that idea comes from, but if someone like Mark can't find a reasonable outlet for his work, then there's no chance for new artists to really develop.

When most of the underground cartoonists started working, for the most part we were all pretty crude. It was only by having a chance to see our work in print and believe in ourselves as cartoonists that we were able to explore whatever we were doing far enough to develop a set of skills and a set of interests that were personal; develop our own personalities as artists. It's very difficult to do that if you have to work in a vacuum. I don't have that much contact with a lot of the new artists that are coming along, but just Mark as an example: very good work and no place to put it.

Another thing that really did shake me up was--I'm teaching now at the School of Visual Arts. I'd say that most of my students are taking comics studio courses; the other teachers at the school are Will Eisner and Harvey Kurtzman. I'm teaching a course in the language of the comics, an aesthetics and history course, and most of the people in the class have never heard of underground comix. They're about 19 or 20 years old, they're intending to be professional cartoonists, but they not only hadn't heard of underground comix, but when I started exposing them to them this past week, I really got shaken up. I started showing them this R. Crumb story, Whiteman Meets Bigfoot, and all of the underlying presumptions of the themes were alien to them; the idea that people might want to drop out of society--they didn't get it. They also found it very difficult to deal with the idea of comics that were personal. I find that one of the struggles I've had in the course was weening these people from their Marvel Comics tit, and onto real tits or

whatever. Like their idea of integrity is wanting to use a finer brush to feather the muscles.

To me, the fact that they could possibly not be aware of underground comix, the fact that the idea of a personal comic should be so shocking to them is all too bad. I suppose New York is a special case....

CASCADE: They look at themselves as shoemakers, rather than as artists?

SPIEGELMAN: It's hard for them to look at themselves as artists because no alternative exists for them. Best I could tell them was that they're going to have to fight it out, they're going to have to set up their own little comic books and distribute them by taking them to stores, taking out little ads in comics fanzines, finding a route for themselves to express themselves. I kind of sympathize; I remember how it was in 1965 when I was drawing comics and the best I could do was some fanzine stuff, college newspapers; I think I started making up comic strip leaflets and passing them out on the street just as a way of exposing my work.

CASCADE: How did you get started in art in the first place? Were you always doing cartoons as a kid?

SPIEGELMAN: Yeah, I wanted to be a cartoonist specifically from about the age of eleven, and pretty diligently went about copying everything I admired, and was actually doing cartoons for my junior high school newspaper, and then there was a local weekly newspaper in Queens that I didn't realize I should be getting paid for, I was just real happy that they were letting me illustrate their sports column with caricatures, and do an occasional cover illustration and lettering--they kept me pretty busy as a 15-year-old kid, and I learned a lot doing that.

And then I went to the High School of Art and Design in New York City, which is sort of a trade school, the way an automotive high school might be, and took academic courses plus a half-day each day of commercial art stuff. That's pretty much my art training.

CASCADE: Which pens and brushes do you use most?

SPIEGELMAN: Well, first of all, it's impossible for me to know because part of the way I've always worked is I think of each strip as having its own requirements visually, and therefore each strip has also required different tools, so that a strip like "Don't Get Around Much Anymore" I did with a rapidograph because I wanted the kind of sterility of line that that could provide. On the other hand a strip like "Prisoner on the Hell Planet" was done with scratchboard tools and brush. A good example is "Ace Hole", where each character was done with a different tool as indicated in that splash panel--there's a crowquill pen for the Picasso woman, and a rapidograph for the child's toy, Mr. Potato Head, and a brush for Ace Hole, so it would be drawn more like a pulpy detective illustration style.

CASCADE: I guess that's one reason that a recent issue of ALTERNATIVE MEDIA called you the ultimate cartoonist.

SPIEGELMAN: Oh, that's sort of embarrassing, but yeah. They were at least sensitive enough to record on the first page that I didn't want to be

called the ultimate cartoonist.

CASCADE: But I think it brings out your resourcefulness, which I think is pretty unique.

SPIEGELMAN: It actually is trying to turn a possible weakness into an asset; I never developed any really strong one way of drawing, at least to my eyes. I've had people tell me that my artwork is very recognizable, and there are people whose artwork I find very recognizable who don't think of themselves as having a style. In any case, the fact that I don't find my work as having a clear trademark has made me decide that the best way for me to proceed is not to try to be a star, but rather to be an actor. What I meant by that is that a star is somebody who, no matter what role they're in, they're always Marlon Brando, or whoever, and an actor is somebody who finds his way into each role and convinces you that he's that character. And therefore to me it's most important that each comic strip be a fully-realized world, rather than that they're all obvious slices of the same masterwork.

I think that until I saw BREAKDOWNS, which was a collection of all my work, I didn't quite even know what all my underlying themes were, or what connectives there were between strips, and BREAKDOWNS made it clear to me and to other people as well, I understand.

CASCADE: How is the extension of the "Maus" story progressing?

SPIEGELMAN: Slowly but surely I suppose. I find that it's the most challenging thing I've ever undertaken. So what I'm doing with MAUS is...I don't think extension is the right word. I don't know what the right word is, but I'm doing MAUS for the first time. I sort of had this little sneak preview that excited me to work on this project, which was the FUNNY AMINALS three-page "Maus", but what I'm doing now is so much more extensive that it's something else completely. It has different requirements, a different rhythm, completely different work. What it will be is--I'm guessing now--maybe a 200-page or more comic book novel, for want of a better word, that will be the story of my father's life in Nazi Europe, actually starting from about the 1920s and taking him into about 1946 or '47. It will also be the story of my relationship with my father as expressed through that; in other words it will take place more or less in the present, with the bulk of the book being the flashbacks into his life.

I'm finding it very, very difficult going. For one thing, concentrating on the subject matter is difficult, and doing the research is difficult because it's just so painful. And yet I feel it very important for me to grapple with those demons, and also insofar as there are stories still left that peo-

ple should know, this is certainly among them. One of the reasons I got to work on MAUS was that I found that some of the other directions I was heading in were becoming very specialized. I found myself speaking to fewer and fewer people. A certain kind of comics, comics that are interested in the form itself, that deal with the form as its subject matter, one could only take so far without really losing the bulk of the people who would otherwise comprise my audience. The reason, maybe, is that comics have always been so tied in to entertainment, story, humor, never going far beyond traditional narrative, that it's very hard for people to stretch for it. In other mediums it's possible to do work that it really isn't possible yet to do in comics. In painting, underground films, and most of the arts a degree of sophistication is presumed on the audience's part that one can't safely presume on the part of a comix reader.

Therefore I wanted to at least move back to home base, which is narrative. Comics

are certainly a narrative medium and it's very hard to stretch them beyond it, and under the circumstances I didn't feel I could stretch much further. So I wanted to go back into narrative and tell a story, and then the problem was what story is worth telling. I think, for the most part, people are saturated with story. There's whatever number of comics come out a month, novels, TV shows, movies; all of these are usually one of Polty's eight plots presented one more time with various permutations. If I was going to go back to telling a story, I didn't want to just do one more inconsequential narrative. Doing a comic strip is just too difficult for me to try to do the same thing one more time; if I'm going to expend that kind of effort, it's got to be for something more challenging than that. This was a story that could ignite those things in me, and I find that it's very interesting in that it's possible to still be as concerned with form and structure as I always have been, but marrying it to this work

so that it forms the subtext rather than the primary text of it.

CASCADE: Well, I think you're too modest about "Maus", to tell you the truth. I think that the original story was the first, and I think only, successful treatment of the Jewish experience during the second World War.

SPIEGELMAN: You mean in comics.

CASCADE: In any form that I've seen. I don't know of any artistic treatment of it that is successful--

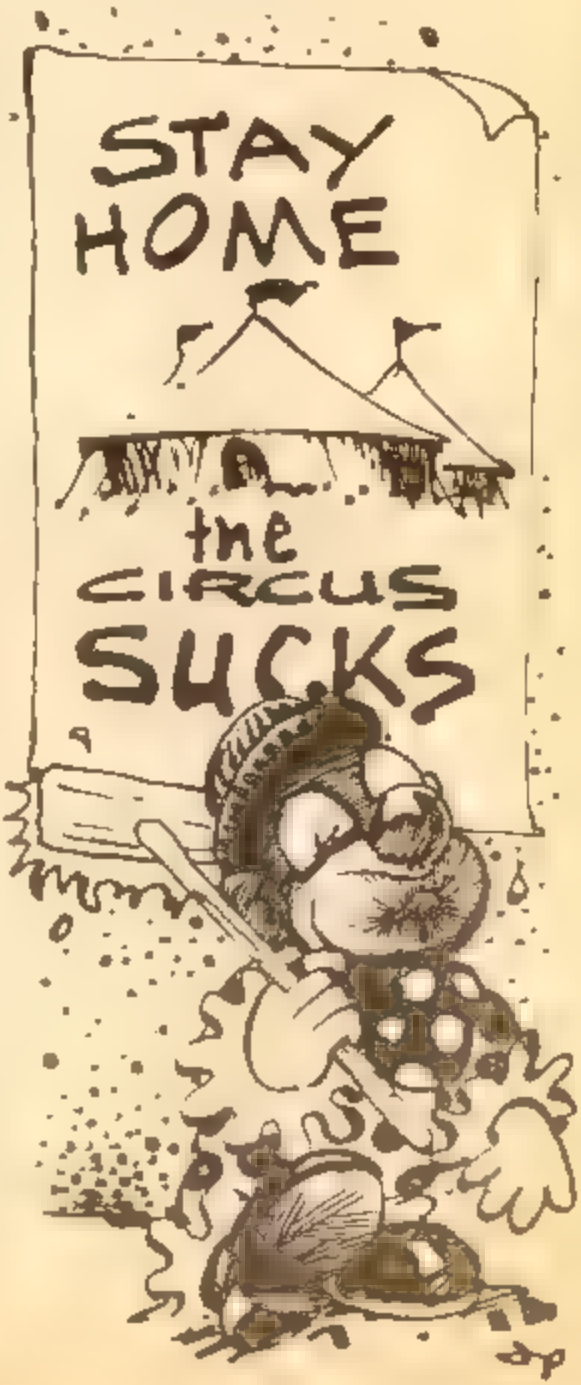
SPIEGELMAN: Oh no, there's a lot of literature; I've been finding out about it now.

But the problem, and one of the reasons I'm doing MAUS is that people won't read this stuff, for the most part. I think it that it offers such a threatening aspect of human experience that the natural tendency, and very forgivable tendency is to want to avoid it.

CASCADE: Well isn't it the function of art to make this acceptable or tolerable?

SPIEGELMAN: I don't think that it's possible to make it palatable or even understandable, but I think it's something that one has to grapple with, and one has to be given hooks with which to grapple with it, and maybe the best a work of art can do is give you some of these hooks with which one can try to come to grips with the ungrippable. One thing that this may do is by doing this story in comics form, maybe I'll reach people who can't be reached through some of these other media, and hopefully more honest than that bullshit TV series.

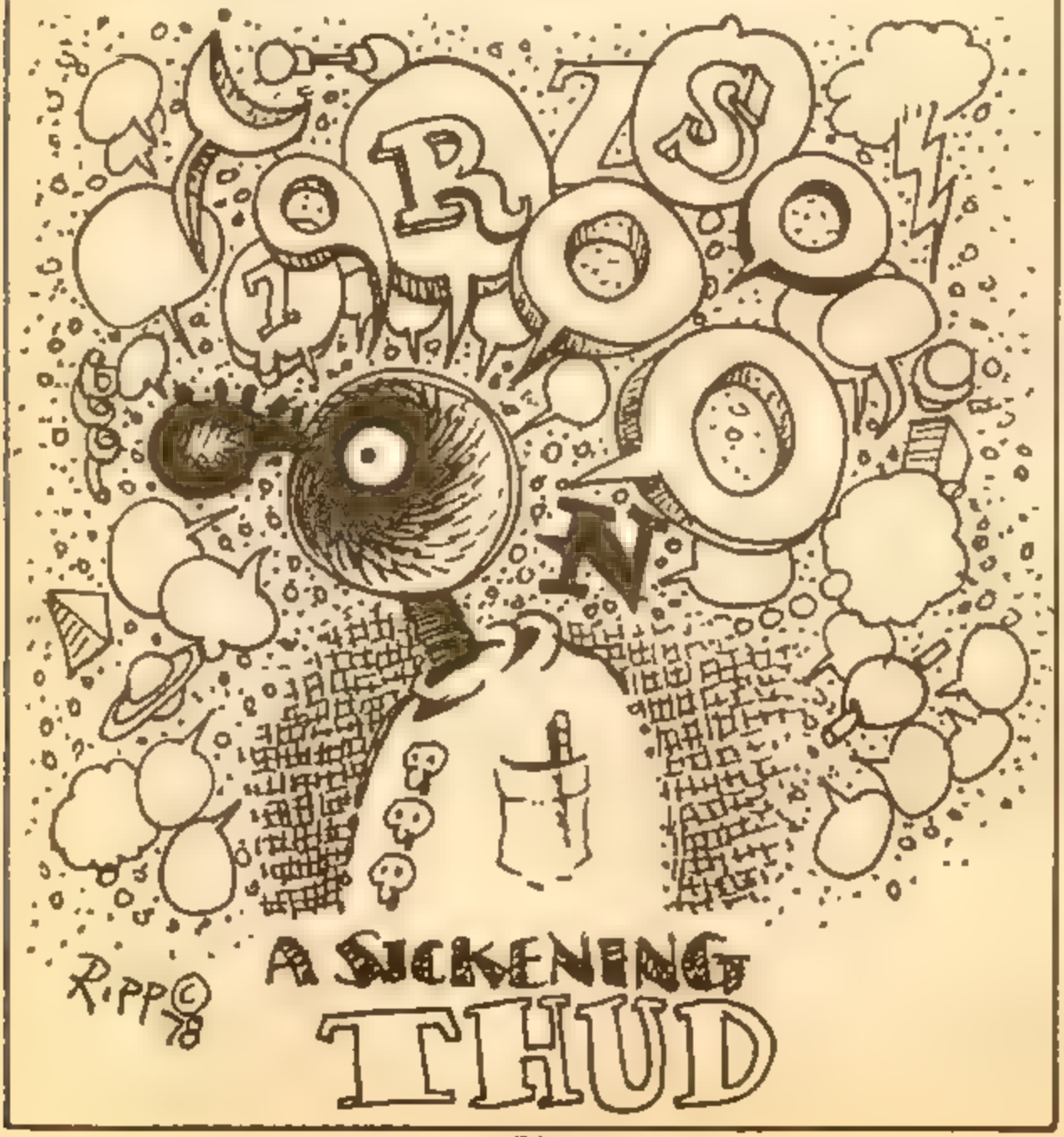
I'm working from tape-recorded conversations with my father, and supplementing them with current conversations with him. I'm having some major difficulties, and what I'm wrestling with in



MAUS is, first of all, taking a life and putting it in rows is very difficult, and therefore I find that it's useful to have a very flexible idea of what comics can be. Life isn't as sequential as comic strip panels would like it to be. I'm finding that all the things I've been doing in other comics, like where text and picture are apparently unrelated, and where things are cutting back and cutting forward are all really necessary as structural elements to propel a complex narrative.

At this point I think I've got about two or three chapters in breakdown form, and lots of notes for the rest of it, and I'm just inching forward. I don't know how long this project will take me. It's going to be a long time coming, in any case.

NEXT ISSUE-- Part 2 of the Art Spiegelman interview, with Art's comments on comix as fine art, his current publishing endeavor Raw Books, newspaper comics and lots more.



I finally have secured my first two pieces of original art. The first is "The Baby-sitter" from ANABOLIS INSANIA which is the wedding book of comix collector Curt Metz and his wife, Sue. I couldn't resist breaking down and finally getting something in original art. It certainly is no ZAP cover but it still is fun to have. My second piece of original art is the logo artwork done by Larry Rippee and much obliged, Larry, for a job well done. It's certainly a professional and personal touch that I'm pleased with and of which I'm quite proud. It was very gracious of Larry to accomodate the column.

I just finished TALES OF JERRY, THE STONED VAMPIRE done by Jane Oliver (P.O. Box 1051, Guerneville, CA 95446) who also did the BAEGELS LOONEY HEARTS in January of '78 which had a print run of 10,000 or double the print run of TALES OF JERRY. Both titles are proposed to be first of many according to Jane, who is an art major at Sonoma State University in California and studied under Spiegelman and Brand at an underground cartooning course in 1973 at the San Francisco Art Academy. Is it just me or does that vampire look like George Harrison, Jane? I recommend the book heartily.

Denis Kitchen says that SPIRIT 19 is out with an Eisner centerfold that folds into a mini-comix called LIFE ON ANOTHER PLANET. For $8 you can get Das Beste Aus (the best of) BIZARRE SEX from Volksverlag Gmbh, c/o Raymond Martin, publisher, 8531 Linden, West Germany who will also publish Denis's collected works this coming spring, hopefully with 16 color pages.

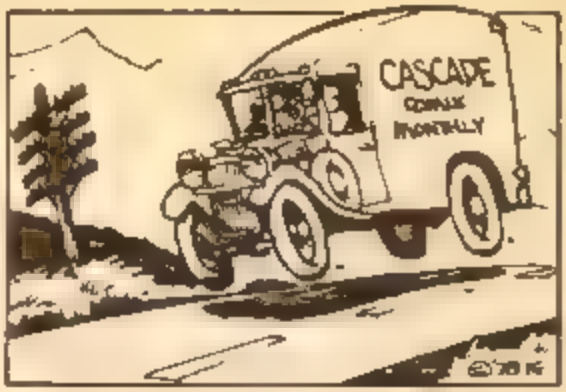
BIZARRE SEX #7 is at the printer with a John Pound cover and art by Beck, Stiles, Trina, Whitney, etc. John Pound is to be complimented on his cover of DOPE #2, and gratitude is also due Kitchen for exposing Gary Whitney for the first time in DOPE #2. PHOEBE AND THE PIGEON PEOPLE should be out up ahead with art by Whitney and Lynch. Jay Lynch will be doing the cover on DOPE #3, which is expected to do well enough to warrant a BEST OF by the fall. CORPORATE CRIME #2 is just about out and we should be seeing SNAPPY SAMMY SMOOT any day now. It's a reprint of Skip Williamson's personal favorites of his character. Williamson is presently a director at PLAYBOY. SNARF #9 should be out soon with a Leslie Cabarga cover. By February or March, Kitchen hopes to have CLASS WAR COMICS out which was originally done in England. It will feature a Jay Kinney introduction and a wraparound cover.

FAMOUS POTATOES is anoth-

er dadazine along the lines of MODERN CORRESPONDENCE, DIE GRETCHEN or POUR STAR FINAL except it's all made from ads with just a smattering of artwork. At first glance it's a bore, at second glance, the ads add up to being unusual and bizarre enough for the book to just about be effective at setting a tone or style. (Byron Werner, 455 N. Doheny Dr., Beverly Hills, CA 90210 $1.50 pp.)

Other undergrounds that I've heard of but have yet to see are: SNUCK, from a Midwest college; SLICK, a product of a Spiegelman cartooning course; RUNNING DOG, OUTLAW COMIX, a biker book from Florida with an S. Clay Wilson cover; GIMME A BREAK; and three different HAIRY WHO's which are fine art catalogues and scarce as caribou shit on a sidewalk. This is all principally hearsay, folks, I've only personally seen a HAIRY WHO.

Rey King, who has contributed to the early YELLOW DOGS and gave us COSMIC CIRCUS 1-4, BEST OF, and I AM claims he'll have ORGASM REVIEW out in February. It'll have a great perverse cover of Mickey and Minnie Mouse. More on that later, I hope.



FEVER PITCH #2 is out from Brad Foster; the price jumped a quarter to $1.50 but it's 12 pages bigger and has a heavier paper stock and features newcomers Cosgriff, Mahomet and the ever prolific Vojtko. It's available at 1020 E. 45th Street #257, Austin, TX 78751. This, of course, is not really an underground but it is an alternative media graphic that borders on being adult-oriented material. Undergrounds are one thing, but strange bedfellows to the comix are the alternative media done by guys like Vojtko, Erling, Foster and other cartoonists who defy categorization. UG consumers often end up as audience to those who have no audience and this time is no exception. SOFTBOILED and CIRCUS SQUADRON are two books done by unknown Tom Fisher of 3637 Twilight Dr., Topeka, KS 66614. SOFTBOILED is a 32 page 5½ x 8½" b&w detective story which is half narrative and half artwork. It's available for 75¢ pp and CIRCUS SQUADRON is 16 pages 8½ x 11 black and white. The detective story is a poor man's Chandler/Bode/Runyon and is chock full of such outrageous lines as "he was the type of guy who'd steal a crutch" and "he trimmed the fat n' got down to the lean". It has a dated sound to many of its similes that seem to fit the book well. The art

certainly has its own style, and while it ain't no ug, it's an almost charming duo for $2.

A very good collector friend of mine recently scored MORSE'S FUNNIES and you won't see the price divulged here. Suffice to say that it set a record and that you wouldn't want to consume that many dollars worth of milkshakes. MORSE'S FUNNIES was a very limited edition jam done for R. Crumb's ex-lawyer before they severed their relationship. It's quite rare.

Half asleep as I tottered around my bedroom the other a.m. I half-heard R. Crumb's Cheap Suit Serenaders for the first time and kind of liked the banjo work; at least enough for a jukebox but less than an album purchase. Very unusual in its untimeliness but certainly fascinating. The deejay announced the recording as being by "someone called R. Crumb and his Cheap Suit Serenaders." I had to half smile at his unfamiliarity with a "contra-culture superstar;" and so much for revolutionary consciousness. There's a certain schizophrenic aversion by me to some of these alternative media digressions e.g. TALES TOO TOUGH, SOFTBOILED, FAMOUS POTATOES, etc. Primarily, I'm into undergrounds and while no official definition exists, these are clearly not undergrounds. Why then do we tolerate these distant cousins as bed partners of u.g.'s? The answer is probably because they share some similarities in rawness, but more significantly because they reflect the courage of an individual endeavor without the support of a major publisher. I more welcome them by virtue of what they're not (Warren, Marvel, DC, etc.) than what they are, and if the u.g. comix theatre won't be open to comics format deviation, then who will? The Beck and Crumb earliest books hardly looked like a slick comic, either. No, we have to maintain a posture of encouraging titles like WHOLE WHEAT, DIE GRETCHEN, TALES TOO TOUGH, etc. so as to feed the movement with fresh material and talent.

MAMA! DRAMAS by Educomics is clearly worth the dollar. I just went through my copy and the stories of the plight of contemporary mothers was an eye-opener. It's serious without being stuffy, and the book presents a point of view that I don't often get. It's full of the stuff of which reflections are made and I completely recommend it.

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NEWS continued from page 2

Larry Rippee is doing a comic panel for the Rip Off Syndicate, now known as the Rip Off Feature Syndicate. They're distributing a weekly column by Dr. Hippocrates as well as the comix now.

Leonard Rifas was in San Francisco briefly last month. The Rifas-edited CORPORATE CRIME #2 has experienced another set-back beyond the editor's control--Paul Mavrides is not going to be in #2, and may be replaced by Ted Richards and Larry Gonick. This book has had more "casualties" since it was started in early '78; it's lost R. Cobb, R. Crumb, Spain, Justin Green and now Mavrides.

Last Gasp has just published NO DUCKS #2, with art by Pound, Larson, Schumeister, Leialoha, Hunt Emerson, Boxell, and Metzger. Also new at Last Gasp is a reissue of Philip Jose Farmer's THE IMAGE OF THE BEAST, with art by Grisly. It was originally printed and vanished pretty quickly in 1973; this reprint features a new Larson and Boxell front cover and new inside covers and back cover by Grisly.

Spiegelman's Raw Books has published MANHATTAN, a "mailbook" by Mark Beyer. It's available for 90¢ postpaid, from Raw Books, 27 Greene St., NYC 10013.

SOHO REVIEW OF BOOKS is a new publication available for 25¢ from Grand Works, 57 Grand St., NYC 10013, with art by Spiegelman and Beyer, and written material by Jack Kerouac, "Skeeter Grant" and others, including a review of The Smithsonian Collection of Newspaper Comics.

The January 4-17 issue of the Berkeley BARB had a good write-up on Bill Griffith, complete with artwork and a photo.

Larry Gonick's second volume of THE CARTOON HISTORY OF THE UNIVERSE is out; $1.25 from Rip Off Press, Box 14158 San Francisco, CA 94114. This issue goes into the descent of people up till the invention of writing.

An outfit called Recycled Reality Studios has just published MISSOULA COMIX, an oversize underground with art by local talents, a quality format and color covers. It's $2 from Warehouse Graphics, 725 W. Alder, Missoula, MT 59801.

The Print Mint has come out with THE HUMAN DRAMA with covers by Spain and Irons, comix by Spain, Mark Fisher, Leslie Cabarga, Alan Weiss, Roger Brand, Greg Irons, Howard Hopkirk and Jim Madow.

Dave Geiser has designed the sets and costumes for a play, The Good Soldier Schweik.

Last Gasp will be publishing another issue of Bill Griffith's YOW COMICS soon. The covers are printed.

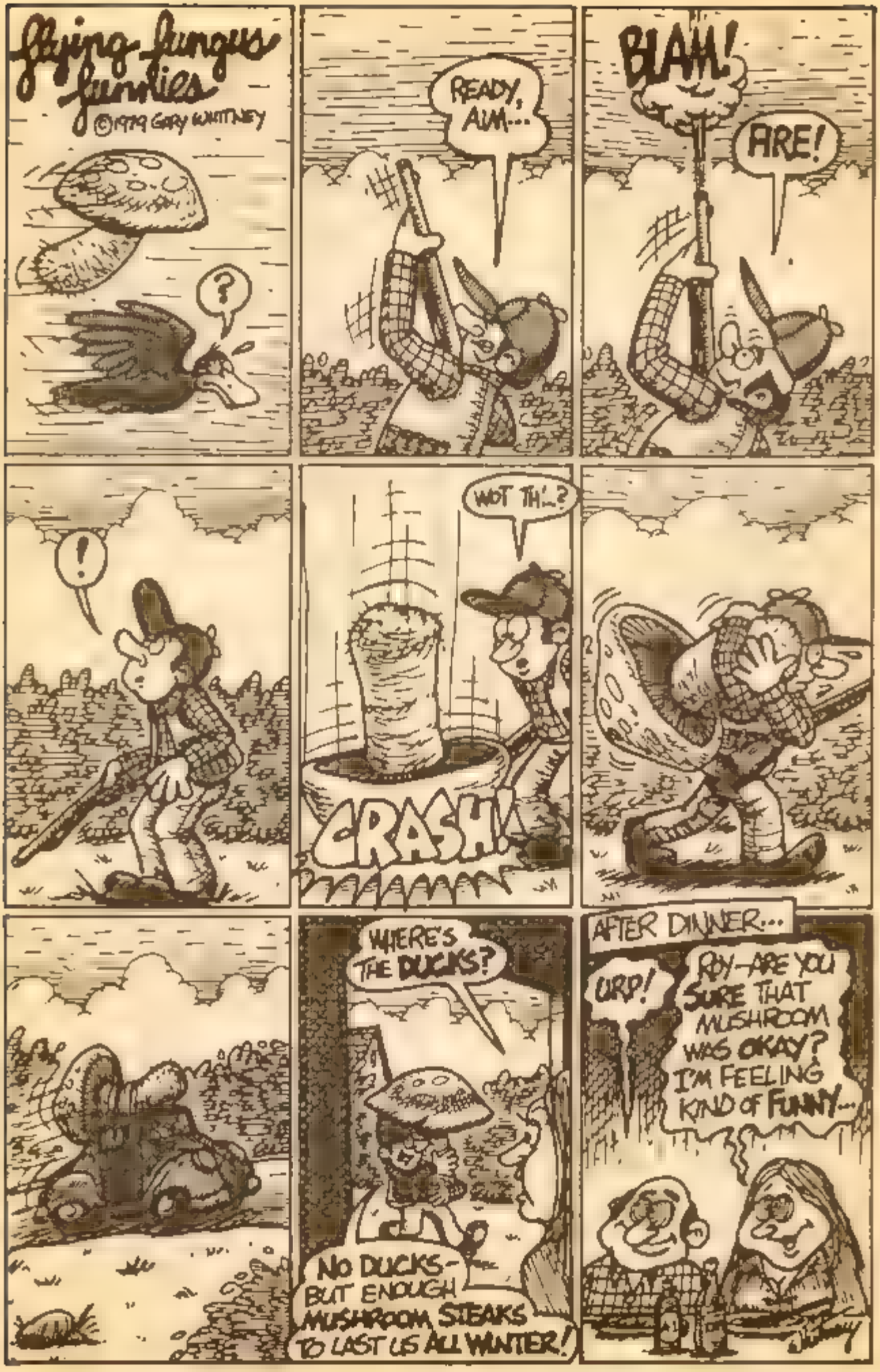
Phil Yeh has a new graphic novel coming out called GODIVA, about women. "It's really <u>different</u>," says Yeh, "It'll be 60-plus pages printed on super good paper. I took the first five chapters to New York in November to show MS. MAGAZINE, but alas MS. is not ready for anything radical." Phil publishes UNCLE JAM, a humor and news paper each month, and COBBLESTONE, a fantasy/comics oriented magazine. Issue 30 of the latter should be ready in March, with some Alfredo Alcala illustrations and some strange comix.

If any cartoonists are interested in contributing to UNCLE JAM, you can contact Phil Yeh at Fragments West, P.O. Box 1128, Los Alamitos, CA 90720. All contributors will get free copies and they pay a small fee for work used. For a sample copy of the latest issue send 50¢ to the above address.

CHRISTMAS COMICS (FOUR BIT FUNNIES #1) is a limited edition underground comic by Valentino, available for $1, or $2 signed. Order from Valentino at 120 Pennsylvania Ave., San Diego, CA 92103. Include 35¢ per book for postage.

ART #4 is a mini-zine now available from Chris Rock, P.O. Box 14, West Plains, MO for 10¢ and a 15¢ stamp. This issue contains "Kosmixphopters" by Artie Bohm.

John Adams is now offering PURE ART QUARTERLY #10, a special Marie Lonz number with Marie in "Flyin' Down to Rio Hotter Than Ever", a 12-page strip. 50¢ postpaid from John Adams, P.O. Box 1527, Boulder, CO 80306.


flying fungus funnies
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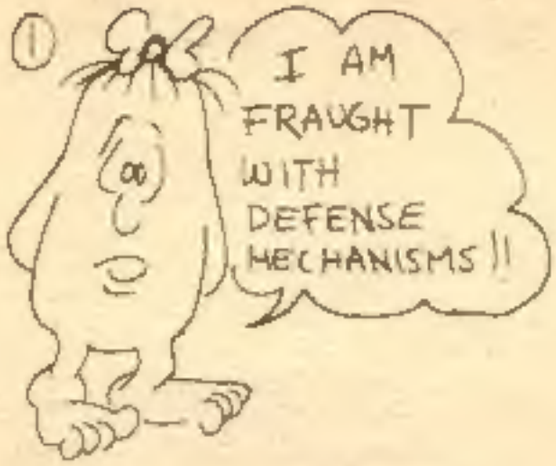
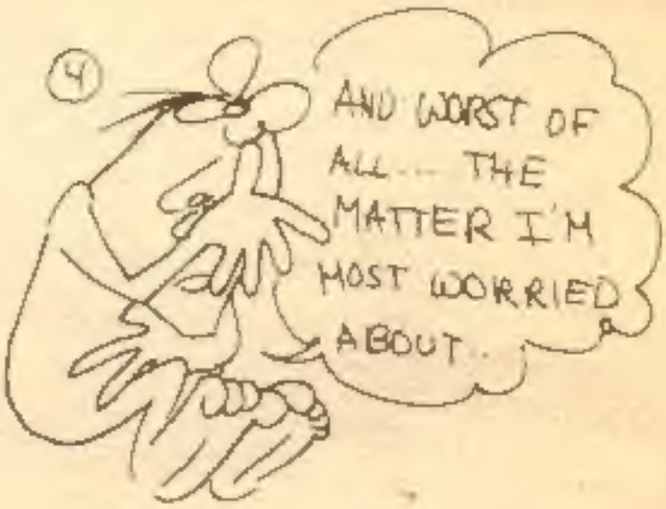
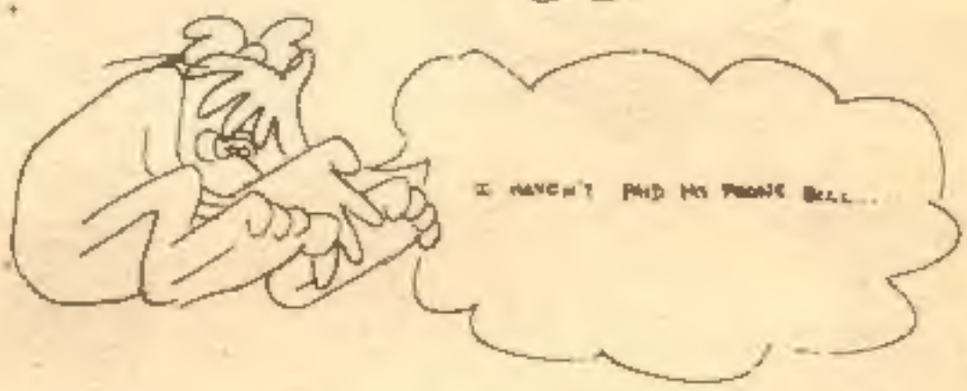
?
READY, AIM...
BLAM!
ARE!
!
WOT TH'...?
CRASH!
WHERE'S THE DUCKS?
NO DUCKS- BUT ENOUGH MUSHROOM STEAKS TO LAST US ALL WINTER!
AFTER DINNER...
URP!
ROY-ARE YOU SURE THAT MUSHROOM WAS OKAY? I'M FEELING KIND OF FUNNY...

ODD BODKINS...







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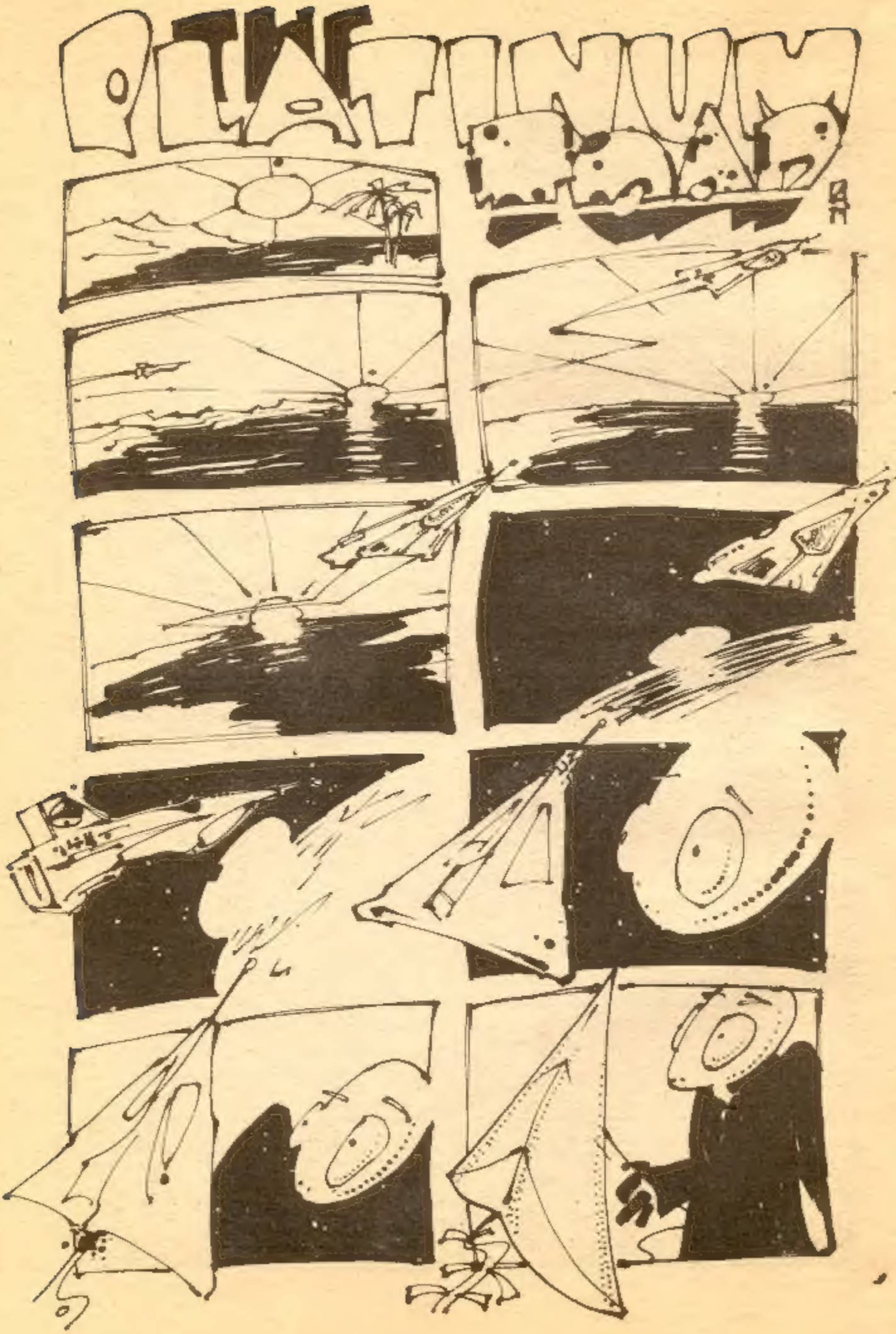
DANONEILL

ODD BODKINS...
SOB! SNIFFLE
HEY, CAT! WHAT'S YOUR PROBLEM?
YOU SEE I'M ALMOST A FULL GROWN CAT, AND I'VE NEVER CAUGHT A
BIRD!!
YIPE!
NOW ARE YOU OK NICE?


PLATINUM

Editorial

This, CASCADE's second double issue, marks the end of our first year of cascading delights. Looking back at what has been done already, I'm even more enthusiastic about this magazine and what it can become. I'd like to thank everyone who has helped make CASCADE the success it is. The best is yet to come!

Next month will see the publication of #13, with a cover and interview with Denis Kitchen, part two of Art Spiegelman's interview, and the return of interior color. In coming months we plan to present covers by Jay Lynch, Rory Hayes, and Michael Gilbert, and interviews are being planned for J. Michael Leonard, Kim Deitch, and Howard Cruse.

Some of you have inquired about CASCADE back issues, wanting to know which ones have been reprinted, etc. At this point the first five issues' first printings are all sold out, but reprints have been done of numbers one through four. A reprint of #5 is being contemplated, but it's not a sure thing yet. In the meantime, that issue can be ordered from Bob Sidebottom, whose ad appears on page 37.

So long to Chris Wynkoop, our former production assistant who is moving to Denver. His place on the staff has been filled by Chuck Romero, that brother of mine, who has hopes of also taking care of some of the art chores. I'm sure we'll be seeing some of Chuck's work in upcoming issues.

Special thanks to Jay Kinney and Art Spiegelman for their interviews this time around, and to Art for supplying CASCADE with its first full bleed, wraparound cover. The drawing is entitled "Wallpaper".

An animated underground film was produced at Everyman's first Cinema Jam on December 30. The jam took place at the apartment of Darrel Anderson in Colorado Springs, with about a dozen local cartoonists in attendance. Everyman Studios is now sponsoring a mail jam for publication in CASCADE; write to Everyman for more info.

That's all for now. Stay happy, and take a cartoonist to lunch! Bye.

Chris Romero

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